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JANUARY 1943

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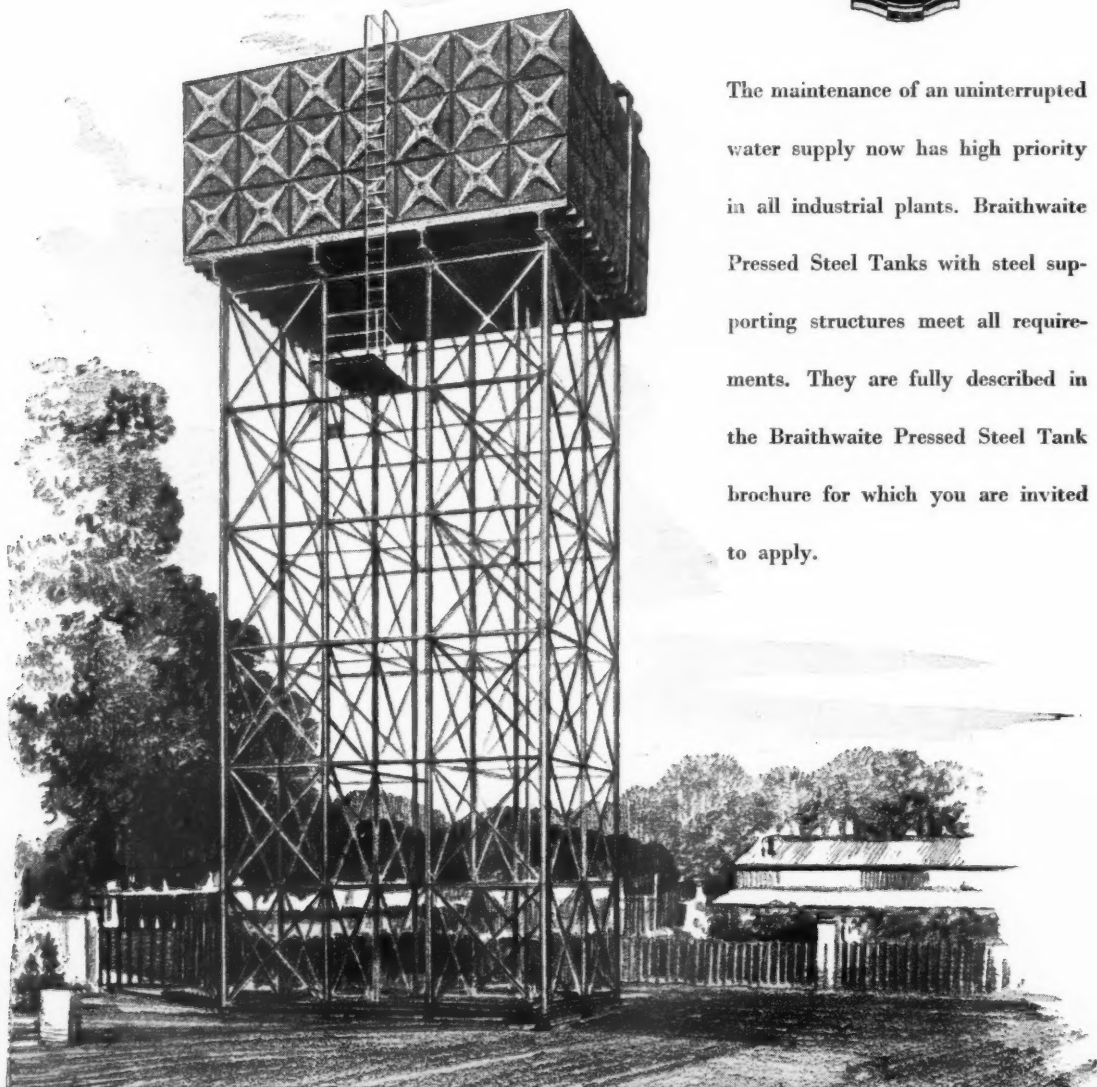
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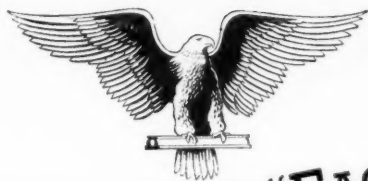
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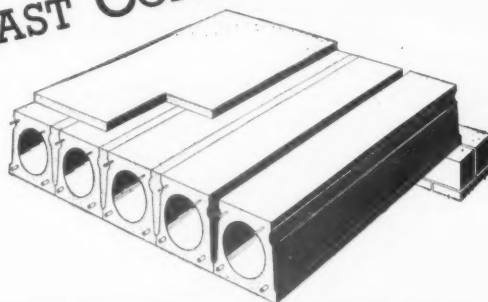
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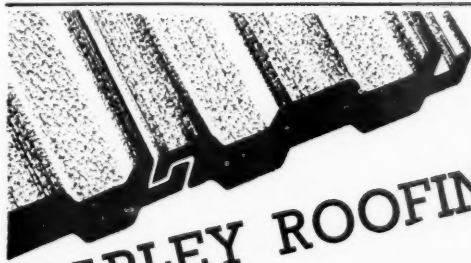
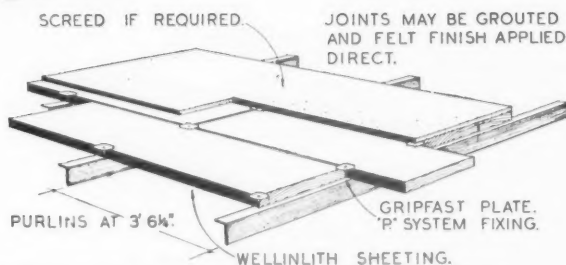
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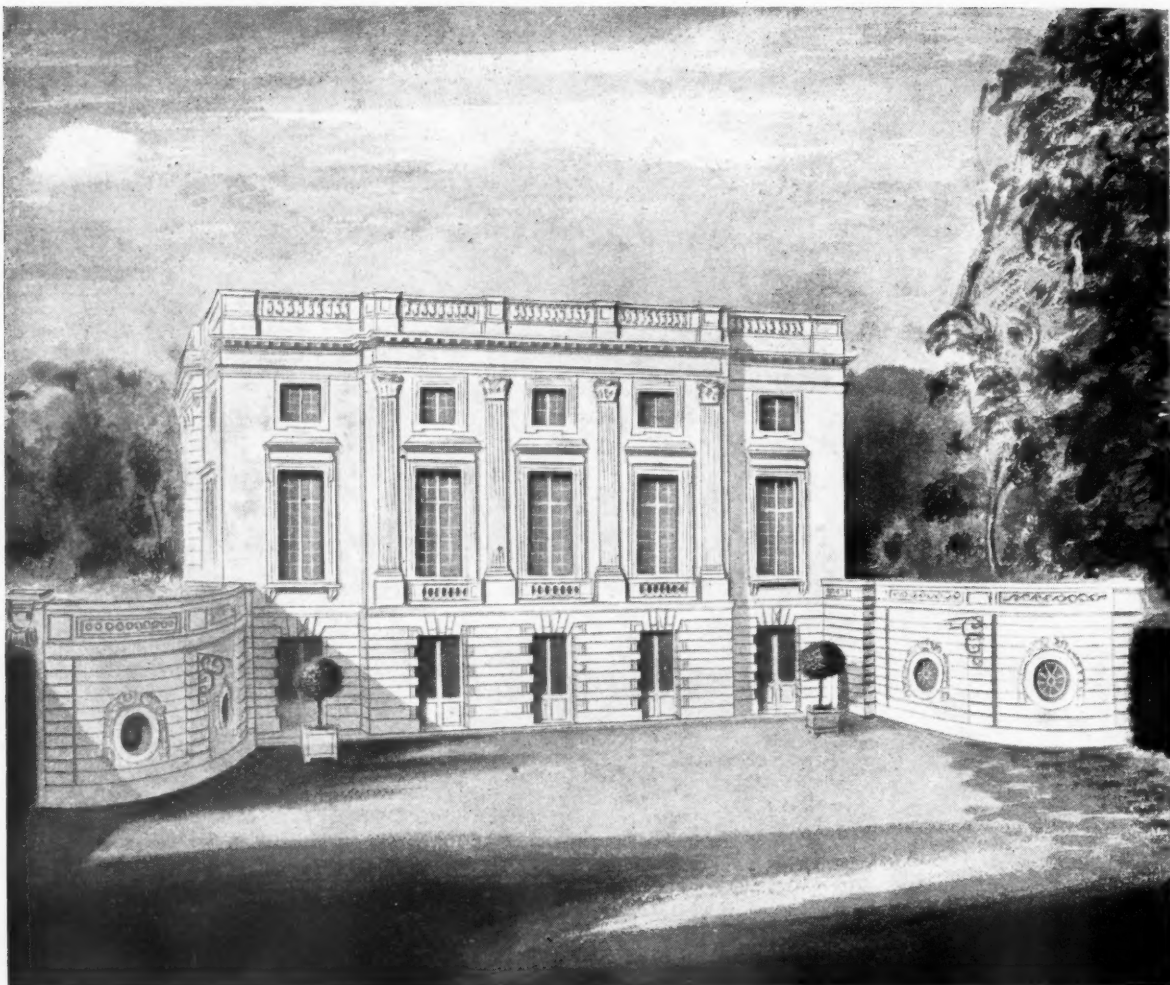
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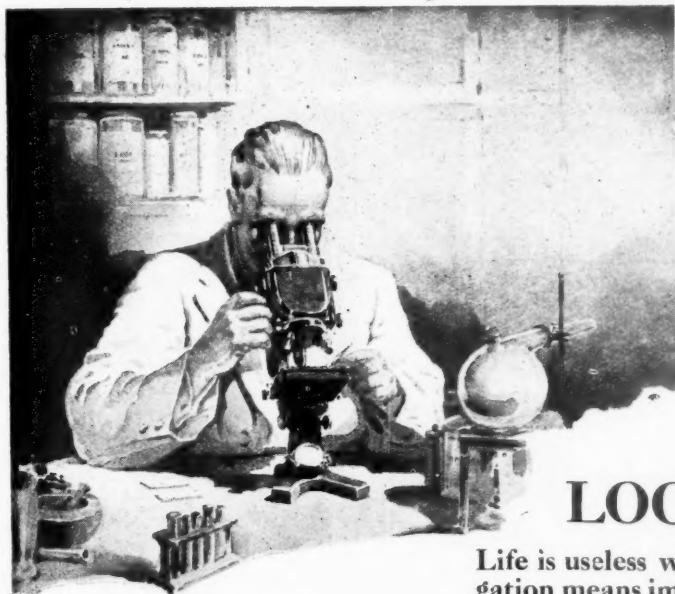
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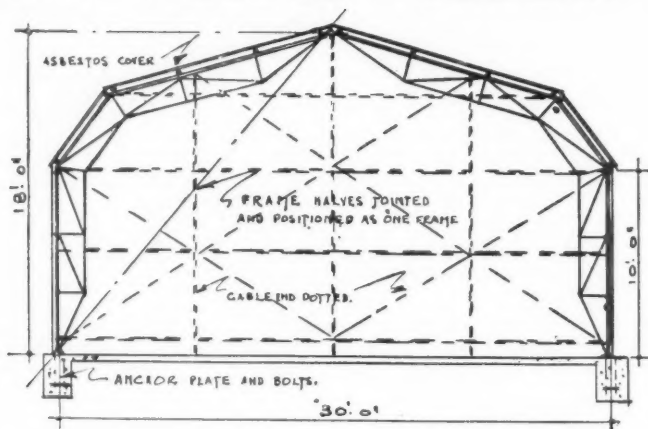
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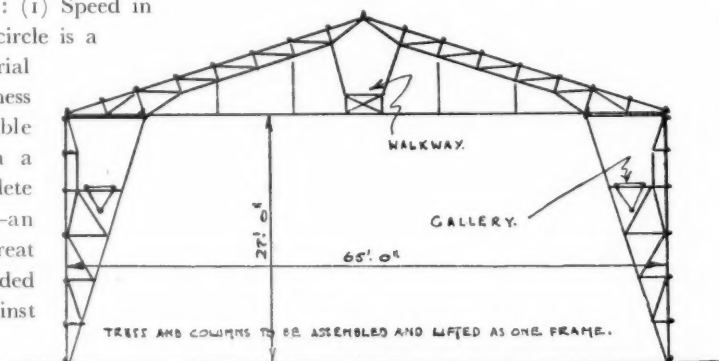
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USES

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The groups of glasses described here possess a varying and progressive degree of light diffusion and privacy, and the photographs demonstrating these properties indicate the most suitable type for any specific purpose.

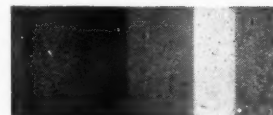
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The surface, textured on one side, just gives sufficient obscurity to prevent clear vision through the glass.

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A slight, semi-formal pattern on one surface gives a brightness to the appearance of the glass and partly obscures vision

The apparatus used to demonstrate the properties of these Glasses consists of a white opal tube lamp 4½" behind Clear Glass, and a ½" wood strip, painted black on a white background. Each type of glass in turn is placed in front of this, so that its properties may be illustrated.



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CATHEDRAL

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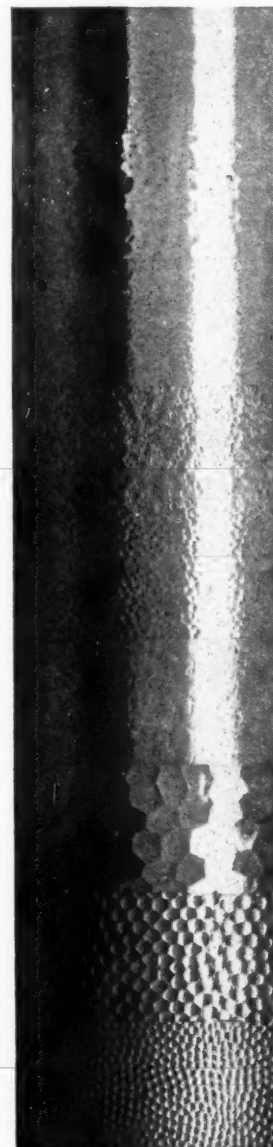
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CATHEDRAL

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HAMMERED
CATHEDRAL

No. 2

No. 3



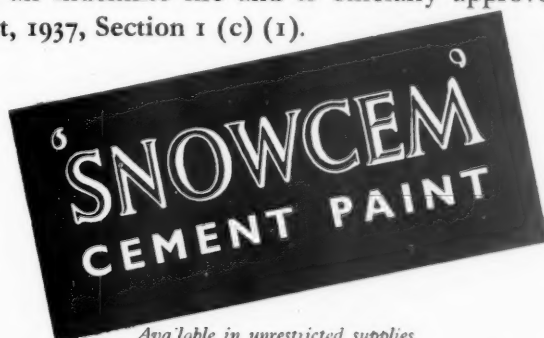
The patterns shown are approximately ½ actual size.

This is published by Pilkington Brothers, Limited, of St. Helens, Lancashire, whose Technical Department is always available for consultation regarding the properties and uses of glass in architecture.

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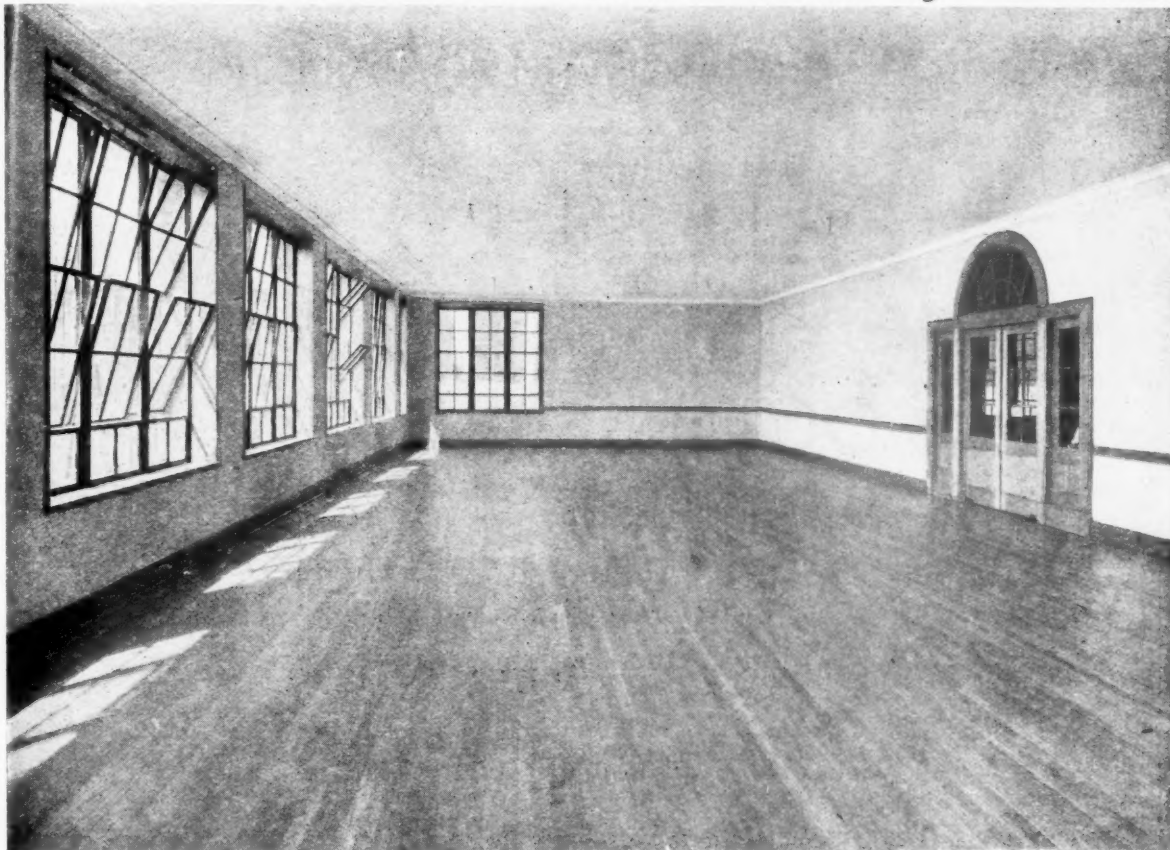
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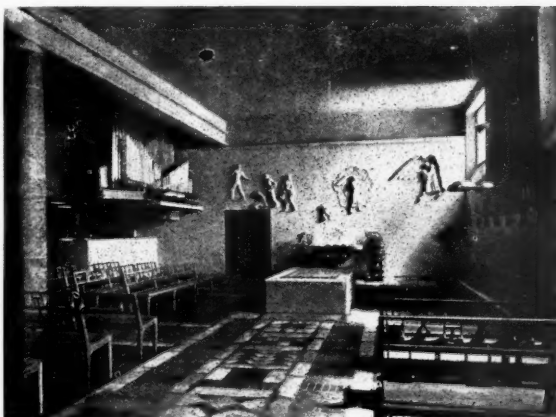
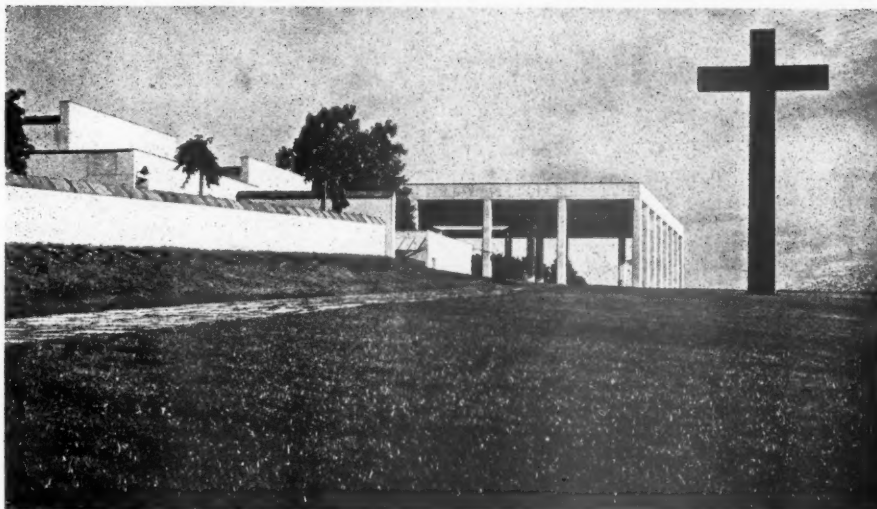
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9:3
E. G. Asplund's crematorium, near Stockholm, his last and greatest work—"the one architectural monument which is not only competent and good, as most Swedish work is, but inspiring." (See Professor Holford's article on "Swedish Architects and Architecture To-day," p. 58)



Journal

NEW YEAR HONOURS

Mr. F. M. Elgood [F.] has been created Knight Bachelor for his services on behalf of the Church Army, of which he is Executive Board Chairman and Hon. Treasurer.

The following members of the R.I.B.A. have received the M.B.E.:—Mr. T. R. Eltringham [L.], Mr. W. G. Wincop [A.], Mr. Edwin Williams [F.].

Among other New Year Honours of interest to the profession the following can be noted:—

Baronet.—Mr. A. M. Trustram Eve, K.C., Chairman of the War Damage Commission.

K.B.E.—Mr. William Leitch, Deputy Secretary of the Ministry of Works and Planning.

K.C.V.O.—Mr. W. R. M. Lamb, C.V.O., Secretary of the Royal Academy.

THE ROYAL FINE ART COMMISSION

During the past three years the Royal Fine Art Commission has had few tasks, but it has now been strengthened with a view to its important functions in connection with replanning and reconstruction building, and a new chairman, Lord Crawford

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3rd Series]

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and Balcarres, has been appointed. Lord Crawford succeeds his father, who presided over the commission from its establishment in 1924 to his death in 1940. The present Lord Crawford is chairman of the National Gallery and a trustee of the British Museum; we also know him to be a good and learned friend of architecture.

Professor W. G. Holford [A.], Mr. Hubert Worthington [F.] and Prof. Geoffrey Webb [Hon. A.] have been appointed additional members of the commission.

THE MINISTRY OF TOWN AND COUNTRY PLANNING

It has been announced that the Rt. Hon. W. S. Morrison, P.C., K.C., M.P., has been chosen to be Minister of Town and Country Planning. Mr. Morrison officially becomes Minister when the Enabling Act creating the Ministry has been passed. Mr. Morrison has been Postmaster-General since 1940. Previously, among other ministerial posts, he has been Minister of Food, 1939-40; Chancellor of the Duchy of Lancaster, 1939-40; and Minister of Agriculture and Fisheries, 1936-39.

THE EXHIBITION

For the past several months an active committee and staff have been engaged in preparing the big R.I.B.A. Reconstruction Exhibition, *Rebuilding Britain*, which is to open at the National Gallery in about a month's time. The actual date of opening has not been fixed at the time of going to press, but an announcement may have been made before this JOURNAL is in members' hands.

The purpose of the exhibition is to tell the general public what are the general principles which must underlie reconstruction in the sphere of physical planning and architecture. The exhibition will state needs and methods by which solutions can be reached—through the adoption of a national policy of planning. No attempt will be made to show detailed proposals for the rebuilding of particular areas, but every attempt will be made to show by example and theory the type of development at which we should aim and which with fair opportunities we could attain.

The first part will be largely an historical excursion through Britain's landscape and architectural past—a rural into an industrial community, and all that happened to the face of Britain in the process. The story will be that only long-term *positive planning* can remedy the ills we have allowed to grow or make good the ravages of war. The story will link the outward facts of town and country planning and architecture with the living characteristics of the society at each phase in our national history.

The close partnership in a healthy community of town and country, rural and urban industry, countryman and citizen will be demonstrated in relation to modern needs and modern life, and a separate section will show what a modern community needs in recreational and community buildings and playgrounds, from churches to telephone kiosks and from great nature reserves to bowling greens.

Next, all these needs, all the past that we inherit, will be drawn into the terms of a contemporary plan, national, regional, urban, local, and in this section there will be some special emphasis on London.

Finally, the exhibition will touch on the questions of organisation which have been considered in some detail by the R.I.B.A. Reconstruction Committee to show how the prodigious resources of modern science, technology and natural resources must be organised and their use planned if the new society is to benefit fully and progress.

To end, the exhibition tells the public that all this is their problem, that it is up to them to demand whatever the architects and planners can give, and to see that they get it.

LECTURES TO ARCHITECTS ON TOWN AND COUNTRY PLANNING

A course of six lectures for architects on town and country planning will be held at the R.I.B.A. on alternate Wednesday evenings during February, March and April commencing on February 17. The lectures are intended primarily for the benefit of those architects interested in town and country planning, and they will deal with the general principles of planning and planning administration.

Admission will be free to all registered architects, but application must be made beforehand to the Secretary R.I.B.A. for cards of admission.

The first three lectures will be as follows:—

Wednesday, 17 February.—**The Village and the Small Town**, by Mr. A. W. Kenyon [F.], M.T.P.I.

Wednesday, 3 March.—**Town and City**, by Professor W. G. Holford, M.A., B.Arch. [A.], M.T.P.I.

Wednesday, 17 March.—**Communications**, by Sir Charles Bessy, C.B., C.B.E., D.Sc., D.L.

Particulars of the other three lectures will be announced shortly.

The lectures will start at 6 p.m.

REPRINTS OF REVIEW OF PERIODICALS AND ACCESSION LISTS

A number of members, institutions and libraries take advantage of the bibliographical service provided by the R.I.B.A. in the publication of the Accession Lists and Reviews of Periodicals, and subscribe for reprints to enable them to mount entries on cards to compile their own records.

During the past 12 months the Review of Periodicals has included well over 1,000 references to articles, etc., from nearly 200 journals now being received by the library. This is a research tool of great value which might be more used than it is. By its means every reader of the JOURNAL can have on his table almost as complete records as can be maintained in the library itself. It is probably beyond the means of most individual members to mount and file Review of Periodical entries, but most architectural schools, Allied Society libraries and research institutions should be able to compile such an index.

The cost of Review of Periodical reprints—printed on one side of the paper only, is 5s. a year.

The Accession list reprints, which record all book and pamphlet additions to the library, also cost 5s. a year. Orders should be addressed to the librarian.

LEVERHULME AND OTHER SCHOLARSHIPS AT THE A.A. APPLICATIONS INVITED

The Council of the Architectural Association announce that the Leverhulme Scholarship for 1943 is now open.

This scholarship provides the opportunity for students who could not otherwise afford it to obtain qualifying training over a period of five years for the profession of Architecture. It is of the value of £1,000, and its provisions are as follows:—(1) Payment of tuition fees (£75 per annum). (2) An annual allowance of £10 to cover subscriptions, working materials, etc. (3) Maintenance allowance of £10 per month. (4) An allowance of £20 for travel in the British Isles during the fourth year. (5) An allowance of £40 for travel abroad during the fifth year.

Candidates must be of British Nationality, must not be below the age of 17 years, and should have reached School Certificate standard. They may be required to sit for a written examination on general subjects, and to come before a Selection Committee for an interview. Entries close on June 1.

THE MINTER AND SIR WALTER LAWRENCE OPEN ENTRANCE SCHOLARSHIPS

These scholarships, value £75 12s., entitle the holder to free tuition for the first year course at the School, and they are open to candidates who are under the age of 19 years on July 1 of the year in which they compete. Entries close on July 1.

ARCHITECTURE AND ENGINEERING

1 January 1943

The President writes:—

I have received a letter informing me that my statement as to the building referred to in my lecture to the Engineering Department at Cambridge was not in all respects correct.

It appears that a practising architect was, in fact, engaged at the commencement, and he laid out the plan which, however, differs from the building as one now sees it.

The controlling authorities found it necessary to amend the plan, including the area of the site, in order to meet special conditions, for which changes the consulting engineers and the architects were in no way responsible.

After the building was begun, the architect was killed by enemy action. Another architect was called in to continue the work, and he finally decided to use 3-in. thick concrete slabs with their exterior surfaces brushed off whilst green, to act both as the shuttering and the finished surface. This is, of course, a quite legitimate method of providing a facing.

It therefore appears that what is unsatisfactory about this building, particularly the Horse Guards Parade view, was the result of influences which appear to have overruled the consulting engineers and the architect.

I am glad to be able to make this correction.

The Greek Discovery of Perspective: Its Influence on Renaissance and Modern Art

By G. R. Levy, M.A.

A Paper read at Oxford before the Joint Meeting of
the Hellenic and Roman Societies on 31 August, 1942.

"A scene made to last a single day revolutionised art for ever, and probably altered our vision itself." These words written by a Dutch scholar during the last war ⁽¹⁾ describe the introduction of perspective by Agatharchus of Samos into the painting of a stage background for Aeschylus, as recorded by Vitruvius in the preface to his seventh book on Architecture. They are worth examination to-day in view of the deepening preoccupation of art and science alike with formal relations between space and time.

Even the summary analysis, which is all that is possible here, requires an answer to the following questions:—

(1) How completely can the experimental work of Agatharchus and his successors be considered a break with the past?

(2) Was the Greek expression of space, of which this is the first account known to us, an æsthetic or merely a technical achievement. Did it, in the language of Six quoted above, "alter our vision itself," or merely afford the means to a closer imitation of nature, that attempt at illusion which Plato called "twice removed from reality"?

(3) If it was indeed æsthetic, and therefore potentially creative, what basis did it provide for future developments?

The first question takes us back to certain primitive achievements. The art of modern savages has been shown by anthropologists to express mental images rather than visible objects, a condition perfectly illustrated by those earliest known draughtsmen who portrayed in cave recesses often far removed from daylight the essential forms of beasts familiar to their hunter's memory. Only an outline was needed to separate the imagined being from its surrounding void, and since these works frequently occur upside down or superimposed, or in cramped recesses capable of only partial illumination, the existence of the image of the beast in a particular spot appears to have been more important than its exhibition. Yet in the later developments of this art an increasing desire for realism did produce occasional foreshortening, light and shade, a suggestion of perspective. That is to say, the painter began to separate himself from his mental image, but spectators of the *painting* as distinct from the subjective vision, were still outside its conception since the same physical conditions continued to prevail.

Such symbolic perspective was developed by each of the great predecessors of Greek civilisation. Akkadian cylinder seals, Minoan gems, Egyptian figure drawings and reliefs, even the landscape backgrounds of Assyrian sculptured friezes, habitually present recession in space according to prescribed formulæ, which presuppose no single centres of observation. For whether upon amulet, tomb chamber or palace wall, form and subject alike are still considered as intrinsically potent, and their effect on

the spectator merely secondary.

In the first purely Greek works known to us, the geometric paintings on pottery of which the Dipylon vases are the crowning achievement, a stylisation of the human image appears in a form already prevalent in late Palaeolithic times on both shores of the Mediterranean

and applied with great æsthetic effect to the pottery of copper-age Susa and its contemporary in the Nile Delta. The originality of the Greek development lay in its mathematic severity, a conscious choice of abstraction which was truly intellectual. In such rejection of natural vision the representation of space is necessarily absent. Thus upon a bier seen in elevation, the dead man is shown in plan ⁽²⁾.

In the Corinthian energy of construction which followed the reaction to free movement under Oriental influence



Above: Fig. 1. From *die Perspektive als symbolische Form* by Panofsky.

Below: Fig. 2. Stage scene on a Tarentine Krater from *Eine Skenographie* by H. Bulle.



² A good example is shown in E. Pfuhl, *Masterpieces of Greek Drawing and Painting*, transl. J. D. Beazley, 1926, Plate I. (Nat. Mus., Athens). Here as in palaeolithic wall-paintings the permanent image or idea of the dead man is evoked, rather than a particular aspect seen from the side. See T. B. L. Webster in *Greece and Rome*, Vol. IX, p. 129.

¹ J. Six, *Agatharchus* in *Journ. of Hellenic Studies*, Vol. XI, p. 189.

in the seventh century, these principles were not entirely forgotten, so that crowded scenes could be organised into perfectly explicit movement showing space without depth. During the sixth century and later Athens kept a growing interest in naturalistic expression (shown by occasional experiments in foreshortening) within the limits of a symbolic form. The reliefs of the period exhibit a corresponding abhorrence of spatial depth. Their avoidance of foreshortening must be subjective, for it occurs equally in sculpture in the round, where the technical difficulty is absent. There is, contrary even to late Assyrian practice, an occasional example of organised recession of planes, always severely restricted in depth and sharply separated, so that the outline retains its supreme importance.

This, then, was the background—an archaic art which (whether or not deliberately formal) represented ideal forms rather than natural objects, and rightly depended, therefore, on the outline which separated it from chaos. Emancipation from the mental image followed the discovery of nature by the scientists of colonial Greece, when fifth century Athens directed the exploring curiosity of the age into an articulate expression of human freedom. Here, then, a step was taken, whether by Agatharchus alone, or as the result of many painters' experiments, which was recognised and made explicit by contemporary philosophers. The painters' interest was already transferred to visible objects, but by organising the presentation of these objects into a single scene—a portion of the natural world set in space as if looked at through a window, as observed, indeed, on the stage of a theatre—fifth century Athens introduced the spectator. A composition could now be viewed objectively, and the way made clear for painting dependent on the arrangement of colour, light and space.

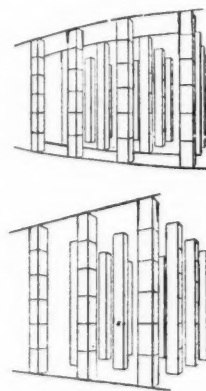
And here is an immense difficulty. The remains of archaic art can speak for themselves; the later European masterpieces are still with us. Of this age of discovery not a single painting survives. The sources of our knowledge, all indirect and quite fragmentary, are of three kinds: (1) Literary descriptions, almost all at second hand, since the numerous treatises on which they drew survive in only a few sentences. (2) The shadow of the painters' discoveries on contemporary pottery and in distant provincial revivals. (3) The reflection in architecture.

Of ancient commentators Vitruvius is the most explicit. He defines perspective, probably following Democritus⁵ in these words⁶: "Skenography also [note the stage nomenclature!] is the gradation of the front and retreating sides, and the correspondence of all lines to the centre of a circle." And he describes the discovery thus:—

"Agatharchus at Athens, when Aeschylus was presenting a tragedy, first applied it to stage scenery, and wrote a commentary about it. Following his suggestions, Democritus and Anaxagoras wrote on the same topic in order to show how, if a fixed centre is taken for the outward glance of the eyes and the projection of radii, we must follow these lines according to a natural law, so that from an uncertain object uncertain images may be given the appearance of

buildings in the scenery of the stage, and what is figured upon vertical and plane surfaces can seem to recede in one part and project in another"⁷ (8).

No doubt the lost "Aktinographie"⁸ of Democritus mentioned by Diogenes Laertius was a treatise on perspective based upon the observation of such illusory phenomena as the apparent breaking of an oar in water which the Stoics used to illustrate the fallacy of appearances⁹. The words "from an uncertain object uncertain images may be given the appearance of buildings" accord (if the text is sound) with his conception of reality as composed of space and geometric forms. And the book which Anaxagoras based upon the practical experiments of Agatharchus seems to have been used as a guide by Pheidias himself, for Plutarch connects with the painter's accomplishment the speed with which the buildings on the Acropolis were raised¹⁰. Vitruvius appears to define spherical rather than linear perspective; his justification of the incline of the Parthenon columns by two lines drawn from the eye of the spectator, the longer reaching highest and giving the impression of a backward bend, implies a preliminary perspective drawing. The design of such curves to take off the effect of dead weight, even involves a mastery of freehand¹¹. It may be fairly concluded that contemporary architects no more limited themselves to purely geometric considerations, than their successors of the next two centuries, whose commentaries constantly refer to æsthetic principles. It is of great interest that the construction of the Parthenon may thus have been influenced, even partly inspired, by a painter's discovery, for such transference of pictorial invention to architecture occurred after each of the two later revolutions under consideration. It is also important to realise the implication of this curved perspective, the expression, as Vitruvius puts it, of a natural law—the *Logos Optikos*, as distinct from linear perspective, which, if known to Democritus and Anaxagoras, was never, it seems, practically applied. This accords with the Greek artistic principle which limited representation to the field of vision, made spheroid by the separately moving eyes and the concave retina. The statement of Six then, that the discovery of Agatharchus altered our vision, cannot be accepted in a physical sense. The curvature of the field, as Panofsky points out¹², was only re-discovered in the last century, with the single exception of the architect Schickhardt, who observed 300 years ago: "No painter will believe that we see a straight line slightly curved."



⁵ Vitruvius *l.c.* Preface to Book VII, 11.

⁶ *Diog. Laert.* IX, 46-48.

⁷ *Sext. Emp.* VII, 1, 244. Leucippus of Elea had noted the phenomenon in the sixth cent. B.C.

⁸ Plutarch, *Pericles* XIII.

⁹ F. Granger, *The Parthenon and the Baroque*, in *J.R.I.B.A.* XXXVIII, pp. 752-3. The overhang of the Pheidias entablature would have made this especially necessary.

¹⁰ E. Panofsky, *Die Perspektive als symbolische Form*, in *Bibliothek Warburg Vorträge* 1924-1925, pp. 262-3.

¹¹ Democritus' *ordo positura figurarum* as given in Lucretius I, 685. See F. Granger in the Loeb edition of Vitruvius, *De Architectura*, Vol. I, p. 25, note 2.

¹² Vitruvius, *l.c.* Book II, 2.

As Panofsky rightly observes, however, mathematically correct perspective is not the concern of the painter, who depends upon style rather than absolute values, that is to say he selects. In turning, therefore, from perspective construction to the expression of space on a flat surface, we find no paintings derived from classical or Hellenistic works, which follow an exact law of perspective, though they may suggest it. Such application must indeed have become a matter of course when Plato wrote his Republic, for he cites the alteration in the size of objects when receding into the background of a picture, to pour scorn upon imitative art, and his contempt for the painter who brings forth a world in a short time and with little effort—possibly directed at Agatharchus—touches the danger spot of the new naturalism ⁽¹¹⁾.

But if we can judge at all by analogy with contemporary vases this did not occur in classical Athens. The old linear discipline was too strong to be lightly set aside. If Attic vase-painters were enraptured by the new discovery, they recognised almost at once that the functional curve of their surface must not be broken. There is human foreshortening derived from monumental art, but profoundly though the pottery of the period reflects the influence of drama, the technical devices drawn from stage scenery are usually ignored in their buildings which continue to be shown in elevation (Fig. 1). The pre-occupation of artists with spatial relationships gradually killed Attic vase-painting, but the potters of Southern Italy did not refrain from imitating the methods of fresco and encaustic. It is significant that their subjects should have been chosen so frequently from the drama and the kindred mysteries (Fig. 2). The integrity of this craft was broken, but when we turn to the records of painting itself a whole epoch of intense creative activity is unfolded, which foreshadows in principle every future development in the mastery of colour composition. It was followed with the greatest liveliness by contemporary writers on æsthetics and technique. The elder Pliny, quoting art historians who lived in the midst of this ferment of invention, says that after the grand achievements of monumental draughtsmanship, the painters' art became differentiated when pure colours were used to excite each other by contrast ⁽¹²⁾. This was probably the method of Agatharchus, best suited to retain intensity at a distance, and previously familiar as an architectural device. If so, the expression of space in colour was the discovery of his immediate successors, for Pliny notes the subsequent introduction of glow or brilliance, which he says is different from light and mentions that the transition from one colour to another was called *harmoge* or "tone," as we should say, and the gradation from light to shade, *tonos*, our "values" ⁽¹³⁾. This last seems to have been the invention of Apollodorus the shadow-painter ⁽¹⁴⁾, who may have constructed the scenery for Sophocles' plays, where Aristotle mentions the habitual use of such recession. Pliny ⁽¹⁵⁾ says that he gave the painter's brush its first true glory, and opened the way to Zeuxis and Parrhasius, whose celebrated competitive naturalism must have been kept within decent formal limits, for contemporary critics

insisted on Parrhasius' subtlety of line, remarking that while the illusion of relief is a great achievement, an artist rarely succeeds in the expression of contours, which should appear to fold back and so enclose the object as to give assurance of the parts behind. That is—to place it in space, though only in limited space. The great Apelles, too, wrote treatises on method, prided himself on an incomparably sensitive line, and acknowledged the superiority of his contemporary Asclepiodorus in the accurate recession of planes.

All this goes to show that the masters of the dynamic century of pictorial composition permitted no enslavement to the intoxication of colour to entice them from the principles of their cultural *ethos*. The mild copies of a later age do at their best reveal that formal compulsion (Fig. 3). In this drawing, for instance, of the deaths of Niobe's children, the suggested perspective of the palace walls must recall the original, for it is an integral part of the composition, affording an example of recession in space where every line plays its part in the tragedy, so that form and content are, as Pfuhl remarks, united. The distance is comprehended within the scene as on the stage, an admirable illustration of willed limitation of material. The small copy is little more than a coloured drawing, so that the too facile brushwork of the decadence is not present to offend, as it is fortunately absent too from the mosaic technique of that grandest reproduction preserved from the great masters (Fig. 4). Here, again, is the intense cohesion, the effective restriction of depth, which amid all the turmoil immediately draws the eye, as no mathematical centre of vision could do, to the drama in the midst. Even the lopped tree is a live form which repeats and concentrates the cyclonic movement of horses and men round the tension—of a world in crisis—between the eye-glance of Alexander and that of his doomed opponent.

In neither of these cases, the only two in which some indication of actual style remains, can we conceive of the original as a modern master's unity of light and colour in which the bodies' compactness can be dissolved without damage, the distinction between form and not form ignored. That this was a sound instinct becomes evident when we turn to a late Hellenistic experiment in landscape painting (Fig. 5) where space is seen to eat into the objects instead of forming with them a larger unity as in Chinese landscape, or seventeenth century Dutch. But landscape for a Greek painter had to be translated into human form before it could begin to take on imaginative existence. (Fig. 6). The mountain grandeur of the nymph Arcadia in this copy, her prophetic yet maternal relation to the child nursed by her creatures, shows how fittingly the Greeks left it to the inheritors of their pictorial construction to expand the scope of landscape painting.

In general, however, Pfuhl seems to be justified in asserting that the Greek principles of space, light and colour composition came down in an unbroken line ⁽¹⁶⁾, since the mosaics and frescoes of Eastern Europe after the iconoclastic revolution, seem to reflect more convincingly than Pompeian copies of actual pictures, the technical purposes described by the ancients. The revolt of Byzantium against Hellenistic naturalism from which all

¹¹ Plato, *Republic* 598A, *Sophist*, 233E.

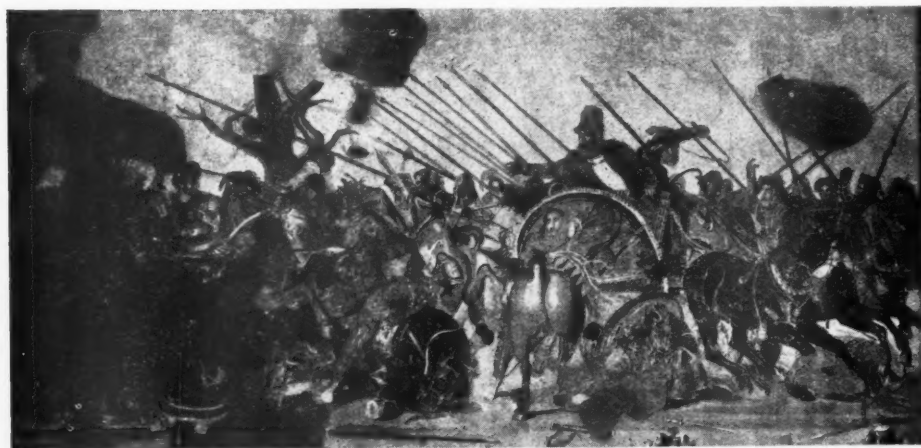
¹² Pliny the Elder, *Nat. Hist.* XXXV, 29.

¹³ This was made possible by the development of encaustic technique—the mixing of hot wax with the powdered colours, a precursor of oil painting.

¹⁴ Aristotle, *Poetics* IV.

¹⁵ Pliny, *l.c.* 79-82.

¹⁶ Pfuhl, *l.c.*



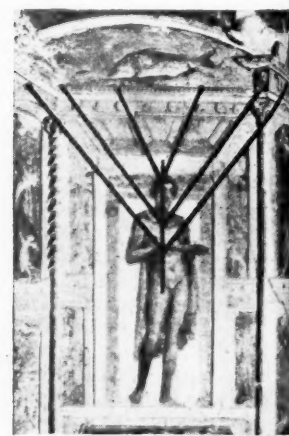
spiritual conviction had long departed, involved a rejection also of spatial relations⁽¹⁷⁾. The rhythm of forms was played against an unchanging continuum of light—the gold background which restored the unbreakable outline and turned objects into symbols. This salutary return to the simple interpretation of ideas to express a new and deep religious understanding, enabled the later monastic artists of Greece through centuries of assured faith in which naturalism was no longer



a danger, to keep within the classical spatial limitations: the subordination of light to colour, of colour to linear contour, the restricted recession into the background. The treatise of Democritus had long been lost and the classical rules of perspective generally forgotten, but the elaborate background of town or landscape, a new contribution to European art, was used as in the Niobe drawing and Alexander mosaic to increase the emotional intensity of the subject as an integral part of the formal construction. The experience, too, of mosaic technique had brought back to fresco painting the play of colour against colour which marked the primary classical tradition, so that colour became the instrument of interior light, and there was a perpetual tempestuous rhythm of tones, Pliny's *harmoge* rather than *tonos*, construction in colour rather than modelling⁽¹⁸⁾.

¹⁷ The culture of the transition period was of course deeply concerned with religion, both Christian and Pagan. But the style inspired by the ideals of a past age could not adequately express it.

¹⁸ See Robert Byron and D. Talbot Rice, *The Birth of Western Painting*, *passim*.



Top: Fig. 4. Battle between Alexander and Darius. Mosaic from Pompeii in Museo Nazionale, Naples.

Middle: Fig. 3. Death of the children of Niobe from Pompeii in Museo Nazionale, Naples.

Bottom left: Fig. 5. Circe's Island, Rome. Bottom centre: Fig. 6. Heracles and Telephas from Herculaneum.

Bottom right: Fig. 7. From Panofsky, *die Perspektive als symbolische Form*.



Top left: Fig. 8. 1. From Mount Athos, 1312. 2. From Siena, 1308-11.

Bottom: Fig. 9. 1. From Mount Athos, early 14th century. 2. From Siena, 1308-11.

Figs. 8 and 9. From *The Birth of Western Painting* by R. Byron and D. Talbot Rice.

Since both these aspects of composition have survived the influence of the Italian Renaissance, and through El Greco their final interpreter have returned to modern art, it is interesting to look at examples beside their Italian counterparts (Fig. 8). About 1300 A.D., a century before the full discovery of scientific perspective in Florence, the work of Duccio (on the right) for all its Eastern affinities, already illustrates the tendency towards cold precision in the treatment of buildings and the modelling of tones into a harmony of shadows.

Now look on the left at its exactly contemporary *Entry into Jerusalem* from Mt. Athos, so close to it in arrangement; look at the city shaken with prescience, the agonising tree, the conscious stars. Here is the spiritual unity which we observed in the two Pompeian copies where the receding background conformed with the human drama. In the Byzantine painting the background is far more important, but the principle is the same. Note also, even in a black

and white reproduction, the appearance of vitality given by an arrangement of light in colour rather than a blending of shadows. In case this is considered exceptional compare a less extreme example (Fig. 9) of the same date from another monastery with the corresponding interpretation by Duccio. Here again, the movement of the architectural background like the rhythm of light is a part of the general emotional expression, in contrast to the heavy tones and geometric rectitude below. For below we are on the verge of the second great discovery in the history of perspective.

No extant Greek painting shows knowledge of a fixed vanishing point. Agatharchus indeed, and Apollodorus could not have set up their scenery from a single point of view. The definitions of Vitruvius suggest only a centre of vision. Panofsky has shown that the vanishing axis common in Pompeii (Fig. 7) already appeared on South Italian vases of the fourth century B.C., though not as an





Fig. 10. Masaccio's *Trinity* in S. Maria Novella, Florence, c. 1425, from Giedion, *Space, Time and Architecture*.

invariable law. The curve of receding lines to conform with pictorial construction does not, for example, account for the fact that the diagonals of a chequer-board floor are always incorrectly placed⁽¹⁹⁾. So we have no evidence that correct linear as opposed to spherical perspective was known even to Democritus, and merely considered to be outside the scope of art.

The law defined and applied about 1400 A.D. after long experiment by the Florentine painters was in any case a complete revolution, making it possible to represent space, in the words of Panofsky, as rational; that is infinite, coherent and homogeneous⁽²⁰⁾. Such spatial structure is theoretic, depending on the relation of points which are functional only, for human vision recognises neither infinity nor homogeneity. Mathematical space, in fact, has created something that we never see, though it made us believe so for five hundred years. To its discoverers it appeared as a visual revelation, a key to the construction of pictorial space. Vasari says that Uccello's delight in its application wasted his talent as an artist. He thought that science could recreate the artist's world⁽²¹⁾. Masaccio's *Trinity* in Florence is a good example of this confusion (Fig. 10). The dominating interest of the picture (unfortunately not well shown in the figure) is directed not to its subject but to the illusory vaulting above⁽²²⁾. Historically, however, this vault is important as an example of the recurrence of a similar relation between painting and architecture as that which influenced the style of the Parthenon, a relation which was to prevail once more in the modern artistic revolution. For Masaccio's painting seems actually to have been used in solving the vaulting problems confronting artists of the full Renaissance,

¹⁹ Panofsky, *l.c.*, p. 267.

²⁰ *Ibid.*, p. 260.

²¹ See Roger Fry, *Vision and Design*, 1937, p. 157.

²² Though allowance must be made for its setting in the church, the legend of Brunelleschi's aid does not appear to be substantiated.



Fig. 11. Maderno, Nave of St. Peter's, Rome, from Giedion.

Bramante's illusionist choir in Milan forming the link, as Giedion shows, between this picture and the baroque nave of St. Peter's in Rome⁽²³⁾ (Fig. 11).

The mathematical accuracy of these backgrounds well suited the all-over modelling which owed its inspiration to antique sculpture, so that Raphael's *School of Athens*, for instance, is a translation to a painted surface of sculptured groups against a tremendous architectural background. In Northern Europe empirical realism together with a deep sense of spatial unity, contrasted with Italian theory, so that two centuries later the Dutch painters were using linear perspective to introduce atmospheric infinity into landscape.

The reaction from a purely naturalistic convention which led in the nineteenth century to the latest revolution, began like the other two with a long series of experiments, in which painters were struggling to reconquer the plane surface. At first this is not easily recognisable. To the French impressionists space became more important than the objects depicted, as a unity which equally comprehended material and immaterial. But this treatment of depth was limited in the Greek manner; that is to say, Renoir's planes recede to the contour, drawing into its sphere of influence, as Roger Fry puts it, what lies immediately behind⁽²⁴⁾. That, if you remember, is how Xenocrates describes the method of Parrhasius⁽²⁵⁾. The painting thus becomes a kind of relief, receding from the high lights not to a horizon but to an inner surface. Cézanne, on the other hand, suggests endless recessions of interwoven planes, but his formal construction will not allow the surface to be forgotten, and here he makes a first significant break with the long mechanical tradition inherited from the Renaissance, distorting the perspective when necessary in the older Greek and Byzantine manner

²³ S. Giedion, *Space, Time and Architecture*, 1941, pp. 33-37.

²⁴ Fry, *l.c.*, p. 219.

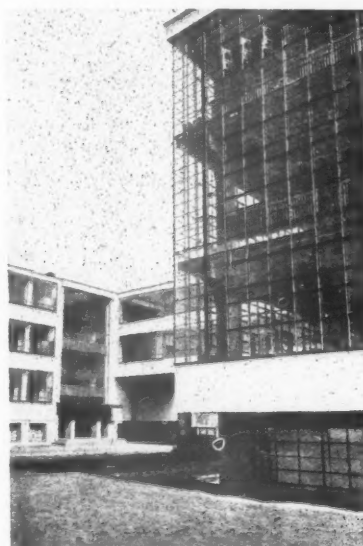
²⁵ Pliny, *l.c.*, 68. See above p.

Fig. 12. Picasso, *L'Arlesienne*.

to assure the cohesion of form and subject. His insistence on the resolution of nature into fundamental cylinders, spheres and cones, is close to Plato's conception of art as surfaces and solid forms⁽²⁶⁾. In this Cézanne directly inspired the last revolution to be considered here, while marking a culmination of the use of paint to its fullest power. "When colour has its richness," he said, "form has its plenitude," the fulfilment, it would seem, of Greek fourth century aspirations. It is too soon to know whether the movement inspired by his insistence on underlying geometry, will turn out to be not so much an æsthetic revelation as the scaffolding upon which a future art can organise its form by deliberate synthesis. From the Renaissance perspective had remained a constant element through every change of style, and no other form of perception, as Giedion remarks, was imaginable in painting, than the three-dimensional space of Euclidean geometry. But when the position of geometry itself became modified, it was gradually made plain, as he shows, that the æsthetic qualities of space were not limited to its infinity for sight⁽²⁷⁾. In order to grasp its true nature the observer must project himself through it, a complete exposition from a single point of view being thus considered impossible. Whether or not such an exhaustive description is a requisite of art whose method is selection, a step of such originality had been taken that it cut right through the discoveries in representation from Agatharchus onwards. It banished the external spectator, and so limited the

objects of expression to ideas. Cubism, in fact, by viewing objects from several points of view at once, introduced the time element into art, a few years after Einstein's definition of simultaneity and Minkowski's statement that time and space could only preserve their existence in union. It sought to extend the scale of optic vision, to dissolve the focal point of perspective by means of advancing, retreating, interpenetrating, hovering or transparent planes (Fig. 12). Colour, when present, was now applied unmixed, "liberated," as Ben Nicholson calls it, often divorced from any object, to assert its own existence. The retention of the surface, which had gained importance since Manet and Renoir, now became a point of honour, recession being regarded as naturalistic illusion. Planes in outline, tone or colour must be obviously imposed. L'Hôte said, in fact, that a picture was finished as soon as the abstract surfaces dividing it were organised, as if in an architectural plan. And indeed the true fulfilment of this doctrine may lie rather in architecture, than in painting which denies the full use of paint. As with Agatharchus and Masaccio, Picasso's research into internal spatial representation has helped to raise the structures of Gropius and Le Corbusier in which exterior and interior are simultaneously visible in a transparency of floating planes⁽²⁸⁾ (Fig. 13).

The modern world has seen naturalism carried to such an extreme that formal construction was forgotten, and now this consequent rejection of representation—as violent as the Byzantine iconoclasm—which has created a completely original method of expressing abstract ideas. It may serve to indicate the ultimate value of the discovery of Agatharchus, in setting a problem for ever renewed by the inter-relation of these opposites of visual perception. All important European movements since then have been developments or reactions from these, to the lasting enrichment of art.

Fig. 13. Gropius, *The Bauhaus, Dessau*.

²⁸ *Ibid.*, pp. 400-401.

²⁶ Plato, *Philebus* 51.C. Herbert Read has several times pointed out this "modern" attitude of Plato towards the one type of art which he did not not fear nor despise.

²⁷ Giedion, *l.c.*, p. 356.

The author wishes to thank the following for helpful suggestions: Mr. Hope Bagenal, Prof. J. D. Beazley, Dr. R. Eisler, Prof. and Mrs. H. Frankfort, Dr. F. Saxl, Prof. T. B. L. Webster.



Stockholm

SWEDISH ARCHITECTS AND ARCHITECTURE TO-DAY

By PROF. WILLIAM G. HOLFORD [A.]

The following is a memorandum sent to the President by Professor Holford on his return from his recent visit to Sweden under the auspices of the British Council.

Here are some notes on architectural matters and personalities encountered during a wartime visit to Sweden under the auspices of the British Council. They are not as adequate as they should be, because although one can receive an overwhelming number of impressions in three weeks spent "out of the war," there is little time or opportunity to sort them out and record them after returning. I'm afraid these notes are also rather at random, since the visit itself was hurried, and started off with a variety of hopes and intentions, many of which were modified after arrival. The two main objects of the tour were, however, carried out according to plan: I gave a series of public and partly technical lectures on behalf of the Council; and I carried the letters and the greetings with which you were kind enough to entrust me to the Corresponding Members and Corresponding Societies of the R.I.B.A. in Sweden. In addition I met and talked with a host of architects, town planners and artists, and told them—what I think they were only too glad to hear—that architecture was not completely down and out in this country, that we had necessarily taken a lot of punishment but expected to win on points in the end, that we had done some valuable wartime building, and that we already had begun to think of plans for the future.

I am sorry to say that the most pro-British of them were beginning to have doubts about our architectural future. To put it quite bluntly, the Germans have been telling them for three years that we have none; and the absence of British visitors, lecturers, technicians, and even literature in architectural subjects had not helped to contradict the impression the Germans so assiduously keep up. In this we are only paying a penalty for the international character of the profession. Many Swedish architects were trained in Germany, and it is quite natural that they should be influenced by the Continent rather than by us at the present time. But they have felt the separation more than we have; and as it chanced that I was the first member of the profession to pay a semi-official visit during the war, I came in for a warm welcome which, in normal times, would

have been reserved for more eminent visitors, or at least for the established friends of Sweden. And I brought back with me all that one can bring back in these days of censorship and "austerity" travelling, namely, the warmest good wishes of the bulk of Swedish architects, greetings from the societies, and pleasant memories of the hospitality shown to me and of the interest taken in all our architectural affairs by the Swedes and the Danes.

First of all the Corresponding Members. *Gunnar Asplund*, as you know, died in 1939; and a commemorative volume in honour of this famous architect who influenced us so much in the 1930's is to be published—I think under the editorship of *Hakon Ahlberg*—in January or February of this year. Asplund's great crematorium outside Stockholm is to my mind the one architectural monument which is not only competent and good, as most Swedish work is, but inspiring. I am sure it will grow in reputation with the years. It represents the final phase of Asplund's varied achievement, and has a touch of strangeness which lifts it right out of the common run. While I was in Stockholm a commemorative exhibition of photographs and drawings of his work was on view at the *Nordiska Museet*, as part of the big display of Danish and Swedish architecture.

Ragnar Östberg, doyen of the profession, has more or less retired to his country house, and I was not able to present your letter in person; although the British Minister kindly invited him to the Legation for a reception which he and Mrs. Mallet gave to the architects and planners of Stockholm. I was privileged to see a remarkably fine portrait of him in the house of Mrs. *Albert Bonnier*, a house which he had designed on the shores of the lake in *Djurgården*. His famous Town Hall in Stockholm is so well known that it has become almost a museum of architecture; but his Maritime Museum, the charming little "Nation," or college, at Uppsala University, and his country houses are less well known. As the Royal Gold Medallist of 1926, it is hardly necessary for me to list his works.

Ivar Tengbom, who was a Royal Gold Medallist as recently as 1938, is still active, and still designing imposing city edifices. He asked me to thank you for your letter and to return his

respects and best wishes to the Institute. We met on several occasions, formal and informal, during my visit; and at the end of it he said how much he would like to come to England at the first opportunity.

Sven Markelius is also in Stockholm. He is very active in matters of building standards, building administration and housing; and has designed the headquarters of the building industry in Stockholm. We met at my first public lecture and I told him how much we all admired his concert hall at Helsingborg. His reply was that now the interest is shifting from luxuries to standards, from mansions to houses. He was particularly interested in the few illustrations of wartime construction which I was able to show. He represents the architects on several Government committees.

Gregor Paulsson, Professor of Fine Art at Uppsala, might be compared (I hope as a mutual compliment) to Professor Reilly, our Gold Medallist of the current year. He is godfather to all the younger architects, planners, sociologists and artists who come within his sphere of influence. He was extremely kind to me and organised an almost continuous meeting during the two days I was at Uppsala, at which I met some of the most interesting of the younger men, and heard once again the criticisms and appreciations which are the salt of an architect's existence. It was Paulsson who wrote the text to Löfström's book on *New Swedish Architecture*, published just before the war; and the R.I.B.A. could not have a better friend than he in Sweden. He asked to be remembered to many architects, artists and critics in England—and, I must not forget, to one Librarian Editor.

That completes the present list of your Corresponding Members. But there are many others who are equally well known, and some who should be. Of those who have had previous contacts with the Institute I should mention, first, *Hakon Ahlberg*, President of the Swedish Institute of Architects (Svenska Arkitekters Riksförbund), who arranged my principal lecture at the Academy and who showed me much kindness and hospitality during my stay in Stockholm; *Paul Hedqvist*, his friend and colleague, who is President of the Architectural Association in Stockholm (the Svenska Arkitektföreningen); *Nils Blanck*, secretary of the South Swedish Branch at Malmö; and *Nils Einar Ericsson*, architect of the famous Concert Hall at Gothenburg, and President of the Gothenburg Architects' Society (Tekniska Samfundets Avdelning för Husbyggnadskonst). The only architectural society I could not reach was that of Northern Sweden, based on Skellefteå; to all the others I presented your letters of greeting and was given a very warm welcome in return.

I should like to use this opportunity, if I may, to mention the names of some other Swedish architects who, individually or



Co-operative housing at Eriksdal, Stockholm. This shows the Swedish practice of providing small quiet gardens near the houses separated from the larger communal playgrounds

collectively, asked to be remembered to their friends in England. This letter may act as a sort of collective greetings card.

In Gothenburg, besides *Nils Ericsson*, already mentioned; *Uno Ahren*, *C. F. Ahlberg*, *F. Lindström*, *B. Nordberg*, *Erik Friberger* (of prefabrication fame), and *G. Svedberg*; in Malmö, *Erik Hübé* (who is the City Engineer and Planning Officer, and a discerning architect as well), *Sigurd Lewerentz* (who is completing a very remarkable crematorium in Malmö), *Eiler Graebe* (now Cathedral Surveyor at Lund), and *Tage Möller*; in Lund, *Hans Westman* (who has built one of the best modern baths in Sweden); in Uppsala, *Gunnar Leche* (city architect), *Sune Lindström*, *Jöran Curman*, *Sven Häggbom*, *Viking Göransson*, *Sven Wraner*, and *A. Dalen* (from Sandviken); in Stockholm, *Eskil Sundahl* (Chief Architect of the Co-operative Office), *Yngve Ahlbom* (well known for his schools), *Tage William-Olsson*, *Holger Blom* (now Director of Parks), *Fru Stjernstedt* (late Rosemary Owen Smith, of the A.A.), *Göran Sidenbladh* (working on structural A.R.P.), *Lief Reinius* and *Sven Backström*. *Sven Wallander* (chief architect and director of H.S.B., the co-operative building society), *Fred Forbat* (particularly to MARS and his old colleagues in C.I.A.M.), *Erik Dahlberg*, *Cyrellus Johansson*, *E. Wannfors* (secretary of S.A.R.), *Cronstedt*, *Wetterling*, *Larsson*, *Lundquist* and many others whose names I was unable to memorise.

I should also mention the Danish architects, and in particular *Thomas Havning*, *Professor Kay Fisker*, *Kaare Klint*, *Mogens Koch* and *Ivar Ditlef Nielsen*. Unfortunately *Professor Rasmussen* was unable to pay a visit to Stockholm.



An aerial view of the Hammarby housing estate, near Stockholm; architect, *A. Frid*. This scheme shows the free site-planning characteristic of modern Swedish housing schemes

As you may imagine, one had to be quiet rather than effusive at these international gatherings; and, sometimes, as Bagchot said of Count Moltke, one had to be "silent in seven languages."

After my first lecture, which was a popular one, I had urgent requests to continue to deal with the present and future rather than the past, as this was what they wanted to hear about. Fortunately I had over 200 slides with me, the greater part of them showing scenes and buildings just previous to the war, during the war, and projected for after the war. I was thus able to switch over almost entirely to this aspect of my subject, and illustrate the lectures by slides of industrial villages, housing, nursery centres, temporary shops, etc., actually built during the war.

My subject was a popular one in Sweden, in its own right. Any lecturer in this subject would have been welcome, since Sweden is a country where the gap between "popular" and "technical" treatments of this and allied subjects is not nearly as pronounced as in most others. This was proved by the way in which, at Uppsala, for instance, members of the university, and the general public, asked to attend my second lecture, which was announced as a "technical" one. So marked is the cultural intelligence of the Swedes, that I felt somewhat diffident about addressing them on architecture at all. But I soon found that they appreciated the economy and what might be called the "battledress" of our wartime building as a necessary and, in the long view, a good thing. They are themselves in great difficulties over the high cost of building in Sweden and realise that their luxury standards have compensating disadvantages. When I told the Press that the Minister of Health had given four million houses in 20 years as a reasonable post-war objective, I was not at first believed. Later the economists expressed themselves as envious of our low-cost housing achievement, though one and all were horrified at our heating systems!

I was also welcomed by the general and building trade union representatives, two of whom had been in England in the spring. They were very well informed about the British building industry and anxious to know how it was faring during the war.

Finally, I was welcomed by the economists, not for any reputation in that field which I might (mistakenly) have been supposed to possess; but because planning touches the whole field of social science and social administration, and the Swedes are intensely interested in these subjects, and will glean what they can from any visitor who can contribute his experience—whether in housing, utilities, land reclamation, transport, health, diet, or community planning. The Economic Club brought the Social Minister, Gustav Möller, to our discussion, and took the trouble to have summaries of the Scott and Uthwatt Reports translated into Swedish for his benefit.

On all these counts, and generally because of the specialised rather than the general and popular aspects of my subject, I had an enthusiastic welcome everywhere. Hospitality was almost embarrassingly generous and I found my time all too short.

H.M. Minister at Stockholm and Mrs. Mallet were extremely kind to me, and I stayed with them after returning from Gothenburg. As I received so many invitations to social functions, they gave a reception for me at the Legation and invited friends and officials and their wives. With one or two politically dubious exceptions, all invitations were accepted; and a great many people came to the Legation for the first time.

As you see, I met a fairly wide selection of individuals and groups, apart from official engagements. I met the members of the Royal Family; the students and teachers of the Schools of Commerce, Architecture and Engineering; many business men, particularly those associated with building and building materials; industrialists; English, American and Swedish journalists and publishers; municipal officials; the Legation staff and many of their Swedish friends; the Gothenburg shipping circle; superintendents of art galleries and museums; steelworkers at Sandviken; trade union officials; the Air-Raid Precautions Council; several inventors; architectural and

engineering students in Gothenburg, Lund and Uppsala; some Government committees; members of the Riksdag; representatives of the timber trade; the South African, Dutch, Belgian and Czech Ministers; the housing companies', co-operatives' and building societies' representatives; and some personal friends.

As my subject was so wide, it was possible for me to prepare a special lecture on each occasion; and except for a partial repetition at Gothenburg of the lecture given to the Swedish-British Society in Stockholm, I did not find it necessary—or suitable—to give the same lecture twice. The things that were new to the Swedes were the administrative and organisational problems of physical planning, including the recent history of the building industry, rather than the more usual subjects of architectural interest. In the planning field, Sweden faces much the same problems as we do, except for the emphasis given to ours by the events of the war; e.g., the scope of national and regional planning, the combination of local authorities for planning purposes, the basic problem of the degree of control that may be exercised in the location of industry and of industrial populations, the use of land, compensation and betterment, the maintenance of rural amenities and services for the benefit of agriculture, houses for large families, the provision of community or social centres. Britain has a longer "planning" history, and the Swedes were extremely anxious to profit by our wartime experience.

On the other hand Sweden has made notable contributions in some of the planning fields, particularly in the design of urban park and parkway systems, in civil engineering, including roads and bridges, in most of the services such as central heating, electrical distribution and water, in the control of elevations, advertisements and all the usual details of environment, in a high standard of building, and in the site-planning of housing groups so as to take full advantage of sun, light, air, view, open space and terrain.

In architecture their achievements are too well known to require further description; but as building is costly in Sweden, I found a great deal of interest in the economy of design of recent British architecture, and the possible emergence of simple domestic types which may prove to be the forerunners of a rational new style. As I mentioned before, the greatest interest was shown in our wartime building; and I wrote articles both for the architectural and general press showing illustrations of typical "industrial villages," nursery centres, housing, etc.

In the housing field the Swedes wanted figures, costs and standards of construction and servicing. I had to answer a great many enquiries on this subject, and found the architects, economists and even the interested public extremely well informed. Swedish housing standards are high; but when this entails rents equal to a third of the income of the occupants, adjustments have to be made. The comparison between their housing and ours is, very generally, one of quality versus space and quantity. They build only 10 per cent. of the total annual number of houses erected in Britain before the war. Their peak was 40,000 in 1939. Since then they have been struggling to maintain even 50 per cent. of this annual output, but in 1941 only 13,000 houses were built. They have plenty of timber, but are short of coal, copper, structural steel, iron pipes, asphalt and coal derivatives, rubber (for vehicle tyres), and—in most districts—burnt clay products.

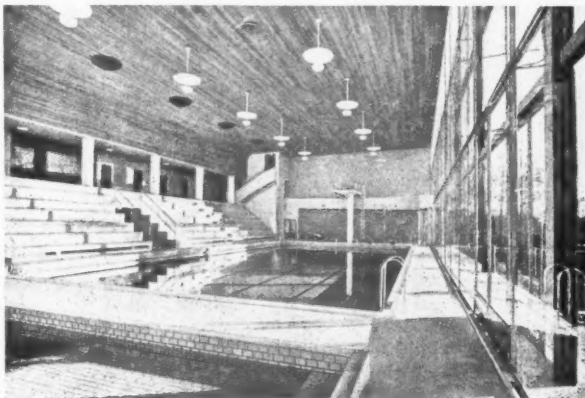
As regards the building industry itself, the large number of interests concerned with this aspect of the subject were very anxious indeed to know something of wartime building organisation and to keep in touch with us with an eye to post-war developments. They obviously feel that the post-war situation may not be as favourable for Sweden after this war as it was after the last. I was besieged with enquiries from pulp, paper and building board manufacturers; raw timber, sectional timber and pre-fabricated house exporters; steel and light alloy concerns; gas-concrete, vegetable-concrete and wired-concrete firms; and

many inventors of patent building and structural methods. I could only tell them the historical course of events and the present condition of the building industry, offer to keep them informed of any new developments, and bid them study the British market as closely as they could.

On the other hand there is clearly a lot to be learnt by us from Swedish building practice. I think it is very much to be regretted that we did not send over to Sweden at the beginning of the wartime building period, and again in the course of it, qualified building technicians. We should almost certainly have saved costs and labour by the importation not of materials but of new methods and processes. There is nothing sensational about Swedish discoveries, but they have developed much further than we have such methods as the steam-hardening of light inert gas-concrete (which floats on water), monolithic small house construction, prefabricated houses of concrete and timber, the small domestic heating system, wall insulation, plumbing, door and window furniture. I am, of course, passing on my observations to the appropriate quarters, but I am sorry that they have been made so late in the day.

The Swedes are looking forward to the day when relations between our two countries, and in particular between the two professions, are resumed once more. This brief interlude between the scenes was a tantalising, and almost unreal, glimpse of the changes that are taking place; and I hope I have conveyed to you something of the impression it made on me. I hope it may

be possible for other architects to make similar visits, even before the war ends; and when it does I am sure that a really representative tour should be arranged. It would be very well worth while.



The interior of the swimming bath at Lund, by Tor Anderson and Hans Westman

LORD PORTAL'S ADDRESS TO THE COUNCIL

AT THE MEETING OF COUNCIL ON TUESDAY, 8 DECEMBER, 1942.

THE PRESIDENT: Gentlemen, on your behalf I would like to extend a very cordial greeting and welcome to Lord Portal, the Minister of Works and Planning, who has come to this Council this afternoon. I have been looking up the history of the Council, and I find the last eminent person who actually came to a meeting of the Council was the Prince Consort. I was not then the President of the R.I.B.A., but I believe they had a very successful meeting, and I am sure that we ourselves here will have a very successful time this afternoon; Lord Portal succeeded to a rather complicated inheritance, and those of us who have had dealings with him and have seen quite a good bit of him and the work he is doing have been very much impressed by the sound common sense and energy that he has brought to bear on his rather worrying task. I have been very much impressed by the humanity with which he has approached all these problems. I said at the builders' reception the other day he does not look on the building industry as a mere collection of data, statistics and figures. There is a humanity about his approach that is very welcome to me, and I am sure you would all feel the same had you had occasion to meet him and see the work he is doing. It is very good of him to come, as he is a busy man. I was delighted when he agreed to our request that he should come here and talk to us on any subject he might choose. Without further delay I will ask Lord Portal if he will say a word or two to us.

LORD PORTAL: Mr. Chairman and gentlemen, it is a great pleasure to come here and try, as your chairman says, to say a few words to you this afternoon. He says I may choose any subject I like. It sounds all right, but of course I know exactly what he means me to talk about. This is the third time I have been in this wonderful building in the last five years, but always before I have had a feeling rather like that of an intruder in somebody else's house, because I have been addressing other bodies when I knew you were the rightful owners of this beautiful building. (I understand this meeting is a confidential one, and I shall not have photographs taken of me in the hall putting my coat on or off unnecessarily.)

The points that I want to try and make to you to-day are points which look to the future of your great Institute, and the position of architects as I see them. I am not one of those people who make themselves ridiculous by standing up here and trying to talk on technical questions of architecture to people who know very much more about it than I do. I am going to confine myself to trying to examine what the future of your great Institute should be in the post-war years. Also I hope to show you that I understand the real difficulties that you are passing through at the present time.

As regards architecture, to start with I would like you to realise that a man who knew much more about architecture than myself was my father. I would call him a very distinguished amateur architect. He took a great interest in your Institute and everything else connected with architecture.

I want first of all to say to you that I understand what it must mean to the architects of this country—who after all are the backbone of the building industry as I look on them—to have to wait during the war with practically nothing to do, and being very naturally ashamed of everything that is being built at the present time. As you know, there are many millions of pounds being spent on various camps and aerodromes, but that to you will be anathema, and it will be one of the problems to know what to do with them later. They are very unsightly, and they will have to be cleared up after the war. That is the position as I see it. I have had letters from many architects offering their help, but my difficulty is a very real one. We cannot at the present time deal with that question at all. What I also see is—let us be perfectly plain and frank with one another—the longer the war goes on the more difficult will be the position. That does not mean that the future is entirely dark, for the building trade which has to rely on you—for after all you are, as I say, the designers of the building trade—will rely on you gentlemen in the future. That is one of the brightest spots that I can see in any industry in the country to-day.

The Ministry which I represent was the old Office of Works. Before I came into it it was made the Ministry of Works and

Buildings. Then it was made the Ministry of Works and Planning, and now the planning, which I believe means the utilisation of land, is to be put into another Ministry. I want to point out that in my view the building programme of this country, and the controls of materials as long as they have to go on, should remain in the hands of the Ministry which I supervise at the present time.

But I must take a little broader line in prefacing my remarks to-day. I found when I went into the office of the Ministry of Works and Planning that one wanted somebody representing all interests who could advise one. Some of you gentlemen sitting round this table have been giving very valuable help to the Ministry of Works and Planning in the way of training and education, design and so on, but I wanted one body that might speak with a united voice to me, and I have set up a council, of which your President is a member, for the purpose of advising me on all building and civil engineering questions. On that council there are represented the building contractors, civil engineering contractors, architects, quantity surveyors and civil engineers. Your President will tell you that when they met they wondered what they had to do, but I told them at the time they would have plenty to do, and I think your President will bear me out that I am keeping them very busy. Where the strength of this arrangement lies is in the fact that whatever happens after the war, I do want to leave behind me an organisation which will safeguard the building trade from the architect down to the operatives, or if you prefer, from the operatives up to the architect. That is what you must do, because you will be faced with a situation after this war, as I am trying to explain to you and as you probably know, where you are going to have an enormous amount of work. There will be regulations for a time, and there will probably be controls as well, and if you can say that the industry is speaking as a whole, and you go to the Government and show them that the industry is really speaking as a whole, it will make your position very much stronger than having one organisation here and another organisation there each sending up their respective deputations.

That is what I wanted to do, and I have made a start.

Having discussed what I call the central organisation, I go on to the question, as I envisage it, of the future as it concerns you. I should think of all the great professions nobody has had a worse time than you have had during the last three or four years. What is going to happen in the future is a question of how you are going to use, shall I say, the craftsmanship or intelligence which all architects have for beautifying this country and making it like the dream they would enjoy. You know perfectly well—you have heard it said, and I have heard it said for years—that if you take an ordinary house, people can go into that house and can tell you the temperament of the individual inside that house by the way it is furnished and decorated. What you would like to do in the same way, and what I would like to do, is to make the outside of that house reflect the glory or intelligence or wisdom or beauty of all you can create. For years it looks to me as if it is going to be difficult. You have had such a control put on you by local authorities and other people that you have not been able to show the great beauty which you have got in your craftsmanship. I remember when I was a boy my father going round the country with me and pointing out two or three houses, and saying, "I am sure that is a house built by Lutyens." There was a certain distinction about a house that Lutyens built. If you had had the same privilege that Sir Edwin Lutyens had in those days your President would be able to go round the country and individualise about every house built by all of you, and be able to point out the individuality of the man. But that is not so.

But this point I think will interest you. I have, as you know, to prepare a programme for after the war. Let us take the first thing in the programme that really matters, which is the human side, which your President was kind enough to say I took an interest in. If you want to found an industry in this country you cannot have casual labour in it, because if it is

casual labour you cannot get educated people to put their children into it, and you cannot get the interest which you can in an industry which will give people permanent employment. Everybody will tell you that we are going to have thousands of houses after the war. Let us look at the first question. You have to get out a programme, and that programme will have to be balanced. That programme will have to be run on priority lines. I am talking about something that I know a good deal about. Some of you perhaps know it here. One of my duties for the last two years has been to take the whole of the raw materials of this country. It is done for every Department, the Services and otherwise. Whether it be iron and steel, cotton, or anything else, it comes directly under me. I have to satisfy 19 or 20 Government Departments. That was all right when things were in full supply. As I see it after the war, I think you can take it, if the figures can be looked at, that I have to start off at once to try and get out some programme, and 50 or 60 per cent. of that programme will be housing. Then you have all the questions of schools and of churches; and when I talk about houses you have the question of rural housing, and you have the question of public-houses which no doubt is dear to the spirit of us all. We all admit they were becoming much better before the war. There are all these sorts of things. There is the tradition of village life, which I spoke about in this building. These things are very largely, I hope, going to be in your hands. Where your difficulty lies, which I must ask you to consider, is this. Let us take the question of materials. You have bricks in this country. You have the brickfields being pushed down to the lowest level of production. You are trying to keep a maintenance crew on those brickfields, to be ready to start them up again after the war is over. You have cement, and concrete, and everything as far as I can see except timber. Whether after the war we can get timber from the Scandinavian countries which are fairly close to us is a matter for us to think of ahead. But you may have to be even further controlled about what material is available, and then I must ask you to adapt yourself because the things are limited. They can be dealt with better by you gentlemen than they can by the ordinary amateur. That is why it is so necessary, as far as I can see, to keep up a high standard among the architects in this country. There has been a great deal of work done throughout this country which, to my mind as a layman, could not have been done by a really qualified architect. I dislike controls, and as soon as we can get rid of them the better, but it is better to face up to the position and to realise that after this war it is not going to be the same as it was after the last war. Controls will have to stay on for a certain time. Under those controls we should, if the Ministry is efficient, be able to tell you within six months from now what our view is of the materials available, and for the time being we shall have to make the best of that. We have got to fit into the programme. If the Ministry of Health want so many houses, we have to let them have the materials.

Then there is the question of the churches and the schools. They will all have to be done in rotation. I think you realise that the great shortage you are going to have in this country is labour. You are bound to have a shortage of labour. First of all you are going to have the number of people in the building trade reduced down to a figure less than half what it was before the war. You have all those men in the Services, and you know perfectly well what a task it was after the last war to get the people demobilised and fitted into industry. You will have that position just when you want an increased programme. The training and apprenticeship of these people, which I hope will be accepted throughout the country in a short time, is a very valuable contribution to the future. I think where we get wrong in this country to-day is that it is no good trying to prophesy about the future to any large extent, but what we want to say is that we will have the machinery there so that when the future comes we are able to adapt ourselves to whatever the future holds. If I were to tell you to-day what is going to happen directly the war is over, I should be putting you awry. All I

can say to you is—and this is apparent to you—that the building industry is the one thing that we are looking forward to functioning directly the war is over if it is practically organised, and if we are ready to face the situation.

Into that picture comes the architect as a valuable part of the building industry. What we have got to do is to see that the architects are used to proper advantage by the people concerned. That is my line of country, and that is the line of country I shall press home as far as I possibly can. If you are given your way you will make this country one of the most beautiful countries in the world. Nobody need ever be ashamed of the British architect. People in this country are so apt to run down this country and everything to do with it. I hate being smug and saying that we are better than anybody else, but there are some beautiful examples of architecture, whether they be civic buildings or modern cathedrals. All those things of which we can be proud, your profession is largely responsible for. I have no talent for architecture, but I am a man who has had good fortune in my life, which I consider I had something to do with, and have been able to create a great industry, and I still think that the thing that has given me the greatest pleasure I have had in my life was the work of an architect who built me what I think is as beautiful a modern type of country cottage as any in the country. And if I get back home on Saturday night I always go down on the Sunday morning to look at these cottages. There is something wonderful about seeing where you would like people to live, and how you would like to see them live. Who is responsible for that? It is the architects of this country.

I have only come here to-day because your President said you wanted to meet me, and it gives us a contact which we otherwise would not get. I can assure you that I realise the real importance of the architects of this country, and in the picture and the scheme that we are getting out the position or the place of the architect must be looked after.

Mr. Chairman, I thank you for letting me come here, and I do hope on any questions that your Institute wants to raise you will come to me, because you have absolute access to come to me on any question on development when we get a programme for the future where you can see the proper place for the architects to come in. You have among you friends of mine who are on the National Camps Corporation with me—Professor Abercrombie and Mr. Thomas. Professor Abercrombie has been helping on the planning of various great sites. We shall work on those lines for the future.

I wish your Institute every goodwill in the world, and if I may be reckoned one, I hope you will find me a friend of your Institute which I admire so much.

THE PRESIDENT : I call upon Mr. Stanley Hamp to move a vote of thanks to Lord Portal. Mr. Hamp has been connected with this Council longer than anyone else. He is the father of the Council. He first joined, although his office on the Council has not perhaps been continuous, about 1907, 35 years ago, as one of the young stalwarts of the profession. I am sure we cannot choose a better man to propose this vote of thanks.

MR. STANLEY HAMP : Mr. President, you rather embarrass me when you call me the father of this Council. I did not think I was old enough to be the father of an eminent committee like this. That may explain a good deal when I have had occasion to be perhaps rather critical. I would like to say what a great pleasure it gives me to propose this vote of thanks to our distinguished visitor here this afternoon for what he has said to us in his address. I know I speak for the whole Council when I say that we appreciate most of all the fact that he comes in this delightful way to make this personal contact between himself and ourselves. Nothing could give us greater pleasure, my lord, than to have you here and to hear you talk as one interested in the great problem that you have to solve. We know the difficulties. We know that this question of post-war reconstruction is an enormous undertaking. We

have listened to what you have said this afternoon. We have heard many of your references at other meetings, and we are sure that you have at heart the right attitude, as we should wish you to have, towards solving this great problem. As you have said to-day, that human element that you introduce into it is, I think, certainly proof of the success that you will get. You have referred to the great building industry which must have, and will have, a great part in this programme. We are only a part of the building industry, but you were good enough to say that we were the larger part. I hope we are; I think we are. But anyhow, whatever we are, we are going to pull together as a team. I think I speak for everybody here when I say that is our intention. All we want to do is to have the programme from you, sir, and we will do everything we possibly can to make it a success. We know that you have so far started with two valuable reports—the Scott Report and the Uthwatt Report. I think I can say we all consider in those two reports is the making of a fine programme, and we believe that they are favourably considered by yourself, and that the Government in time will take action thereon. Then we have another great report in the Beveridge Report. There again you get the human side, for as you said just now, you cannot have an industry successful if you have unemployment. I believe that the Beveridge Report is going to implement the reports on the constructing side, and will make this country a healthy, happier and more delightful land in which to live. It is therefore with the greatest pleasure, gentlemen, that I ask you to pass a vote of thanks to the Minister for coming here and delivering a most inspiring address, and assure him that we shall do all we can to help to make his efforts successful.

THE PRESIDENT : I call on Mr. H. T. Seward, president of the Manchester Society of Architects, to second the vote of thanks.

MR. H. T. SEWARD : Mr. President and gentlemen, I am sure it has been a great pleasure to us all to hear Lord Portal's address this afternoon. I hope Lord Portal can be persuaded to become a *bona fide* politician after the war, so that in three or four years we may have his guidance in this programme of reconstruction. I am sure that in Lord Portal we can feel there is somebody at the helm who realises the value of architects, and it certainly is very encouraging and inspiring to know the views of the Minister. When I get back to our Council tomorrow at Manchester I will tell them how Lord Portal regards the architects, and they will feel that we are in safe hands in the great programme of reconstruction. I have great pleasure in formally seconding the vote of thanks.

THE PRESIDENT : I think there is no doubt as to the way the vote is received.

LORD PORTAL : Mr. Chairman, I am not going to make a second speech, but I would like to say this. I do not want to be individualistic in my comments, but just now you were talking about planning, and I would like to say that I think an enormous compliment, and a justified compliment, on the question of physical planning, is due to Professor Abercrombie for the work he has done on this question. You have this great Institution, and when people realise you have men in it like that I think it shows that you have men you can count on and can send anywhere on the question of planning. I do congratulate you on the work that he and others are doing. As I said to you before, you have had a very difficult time. Nobody realises it more than I do, and nobody will be more pleased when you come into your own again, as you ought to do, and if I can help you to do that I shall be delighted.

THE PRESIDENT OF THE CHARTERED SURVEYORS' INSTITUTION

It is with the deepest regret that we record the death in office of the President of the Chartered Surveyors' Institution, Mr. Geoffrey L. Vigers, and extend our sympathy to the Institution in the loss they have sustained.

PREFABRICATION—LESSONS FROM AMERICAN EXPERIENCE

*Craven House, Kingsway,
London, W.C.2*

To the Editor, JOURNAL R.I.B.A.

SIR,—The film on prefabrication shown recently at the R.I.B.A. by permission of the Ministry of Works and Planning has been given by the American owners to the Timber Development Association. It is therefore being further shown to interested audiences throughout the country, and in order to give a fuller picture some additional information may be useful. Members will appreciate that I am not an expert in this subject, and it was only because my official studies last summer in the building industry of America forced me into contact with this profound movement that I was able to give it consideration.

The following are some essential facts :—

1. Before the war a tradition for mass production in building had given rise to a considerable movement for the prefabrication of houses. The beginning of this tradition may be traced back over a hundred years, and has undoubtedly been stimulated, in diametric contrast to this country, by a shortage of labour and an abundance of material.
2. The Federal Government accepted and encouraged the principles of prefabrication as a war emergency, almost solely for speed, and are now financing research ; production is truly impressive, and, subject to the supply of raw materials, appears to have no upper limit.
3. The raw materials are to-day almost wholly timber for framing, and timber or patent wall-boarding for wall surfaces. These light tensile materials, suitable for transport, are plentiful.
4. The Government regard the effective period of use as one of five years. Thereafter the houses may be demounted and re-erected elsewhere, but this possibility has still to be examined in detail. There is no fixed "life" for a prefabricated house, which it seems could be anything within reason. The upkeep appeared to me as though it would exceed that of a brick-built house, but not necessarily a corresponding timber site-built house.
5. The initial system of design varies from that of the modular dimensional system shown in the film (based on the 3-in. or 4-in. unit, being the thickness of a partition) to schemes where there is no fixed dimensional basis. I was not able to determine the real value of the modular system, beyond ascertaining that the firm with the highest single production worked on this basis.
6. The order of processes is as follows : (1) the paper design ; (2) the organisation of works ; (3) execution, including assembly of raw materials, fabrication, packing, site preparation and site assembly. The time schedule runs from long to short, in contrast to that of site building—that is to say, the maximum time is spent on preparatory thought and the minimum on the site. The services, such as roads, drains, etc., lagged behind and seemed in a lower gear. Weather conditions in some parts of America, notably California, are so stable that it is possible to design production without seriously taking them into consideration.
7. An architect is generally appointed as consultant, and here I noticed that both mathematically and aesthetically he had not always mastered the new technique. The contractor's organisation contains personnel of great skill both as technicians and as organisers ; I had the impression that the design of the production machine was paramount, and that the actual production of houses thereafter upon a given order was a matter of routine. Although a few craftsmen are employed, the operatives are mostly mechanics who can be trained in six weeks to three months. Although normally confined to a single operation, they seemed nevertheless able to take pride in the finished product.
8. The complexities of assembly (ten times more than the assembly of the parts of a car, as an authority pointed out) are such that a tiny error will lead to disaster. The study of the movements of different materials under different weather conditions must in itself be intense, for in precision building everything is based on exactness.
9. The houses may be wholly built in a factory and transported in slices or sections up to 22 ft. by 8 ft. to a prepared site ; or the wall, floor and roof sections only may be prefabricated in a factory and assembled in a few hours ; or the factory may be on the site. As regards the first, I was informed by the technicians of the Tennessee Valley Authority, where this is practised, that this system is only successful where the distance does not exceed 300 miles. There seems no particular limit of distance to the second system. The third system has been compulsorily used where it is essential to reduce building traffic on the roads. The houses are almost universally of one floor, and experiments of two floors in California were cumbersome and have been abandoned. The roofs are usually pitched. The weight of a two-bedroom-one-living-room type, including all equipment, is under 10 tons.
10. The fixed factories themselves only require floor space and any ordinary factory can be quickly converted to receive the mobile factory equipment. Similarly, the site factories have light timber floors and roofs, and are themselves highly mobile.
11. The cost of the mass-produced house was exceeding in the summer that of the site-built house, but it was undetermined as to whether or no this was still due to cost of research, factory and general initial establishment charges. In competitive tendering I saw interesting architectural drawings for several thousand houses showing designs suitable, with slight adjustment, for site or factory-built houses, it being open to the contractor to select his method of construction.
12. An average of opinion seems to suggest that it is uneconomical to mass produce less than 200 houses of one design.
13. The finished articles admirably answer the Government's requirements, whose standards vary from our own, except only that they are not fireproof. They are insulated as required. The quality of material and finish is fair and answers the specification.
14. Opinion is divided about the future of the prefabrication of houses in America. There are naturally powerful interests for and against such methods that are not concerned with technique. But technically it would seem that in peacetime development will devolve upon the question of cost rather than of speed. Certainly there is no reason why the quality of building should not be of the highest ; and it may be, as one eminent architect said, that within five years the new technique will have been mastered by the designers also.

It is not within my scope to express an opinion on the application of the principles of total prefabrication in this country. It is an aspect of building not lightly to be entered into, for the Americans will be the first to agree that with all their experiments and all their natural advantages they are a long way from realising the same ideal in housing that they reached in the building of skyscrapers. I cannot, however, close on a more inspiring theme in this respect than the following description of the Empire State Building from Paul Starrett's autobiography : "Never before in the history of building had there been, and probably never again will there be, an architectural design so magnificently adapted to speed in construction. . . . Given this design, our job was that of repetition—the purchase, preparation, transport to the site, and placing of the same materials in the same relationship, over and over. It was, as Shreve, the architect, said, like an assembly line—the assembly of standard parts."

Yours faithfully,

G. A. JELlicoe [F.]

SIR REGINALD BLOMFIELD, R.A.

By Professor A. E. Richardson, A.R.A. [F.]

The character in which most of us respected Sir Reginald was that of a protagonist in the cause of architecture, and this secured to him the admiration of his supporters and the sympathy of his opponents. From among many architects you may select a number who have wider claims to be considered as designers of the first rank; but even these are rare; and again you will choose them by reason of the individuality of their buildings. It is, however, not solely as an architect that a lasting tribute is due to one who combined his ideal of building with unswerving loyalty to the profession.

There can be no doubt that Reginald Blomfield looked upon architecture as his especial charge; and he determined to pursue his own broad theories. It was this absorbing and inspiring idea which made him such a force, and a figure difficult to assess at contemporary value. But all will be agreed that no other man has done so much to inspire his fellow architects with a love for the great exemplars of the English classic tradition. This theme was to him a solace, a species of armour, and withal a weapon of precision. I recall very well his once saying to me at Osterley, "There is a solecism in the handling of the portico! Robert Adam did not understand the meaning of the Anta." This will show the delight he took in critical analysis, sparing neither great nor little, fuming over those trivialities which escape ordinary attention, and trying to shed new light on old methods. Therefore, without hesitation, I can write that the art of building was his chief obsession.

To contribute an appreciation of the life and career of a great architect so soon after his death is no easy task. Obituaries have to a great extent become a matter of form; in some instances they are vulgarised, and in others they are merely spiteful. Critics are often prone to compile invectives upon those whom in life they did not understand. It is thought a duty to the public to detract from their works and to make comparisons which are invidious. Such attacks may possibly be admired for a day or two; but there is greater merit in avoiding them altogether. Again there are obituary notices which, glossing over realities, seek to escape difficulties by setting forth a mere index of books and buildings. No doubt there are thousands of blameless architects who deserve such forms of commemoration; but an entirely different case arises when we contemplate the stature of a scholar.

Reginald Blomfield in the eyes of posterity must inevitably rank among the giants of the architectural profession. He takes his place, even now, with those luminaries of the Victorian epoch whose fame has survived to inspire the middle-aged men of to-day. By this is implied, Cockerell, Elmes, Barry, and Norman Shaw. These men were great influences in their day, as history will also prove in the case of Blomfield. All these names will outlive the clash of dispute, and will be quoted time and again. Reginald Blomfield, therefore, despite the fact that his actual buildings are comparatively few in number, passes naturally to the hierarchy of scholarship. The time for an authoritative memoir of his life will in due course arrive; and then only will the true assessment of his influence be available to students. To judge from the brief notices which have already appeared, there can be no doubt of the impression he made on his contemporaries. His was a tall, commanding figure, physically striking, intellectually impressive. His personality was genial, he did not suffer fools gladly, and his comments at times were satirically ungracious. Few men have been endowed with such dynamic energy, fewer still blessed with such power of concentration. He viewed life from Olympian heights, and he hurled classical quotations at the heads of his brother Academicians.

Even a vague conception of such a figure can only be arrived at by years of association. His monument exists in his writings

and his sensitive drawings; and even for those who have delighted in both since early youth it is still difficult to fathom the productive energy, and quite beside the point to criticise. For my own part it is entirely out of the question. I remember well—nearly forty-six years since—how I bought the two volumes on the History of Renaissance Architecture in England. These books appeared to me to focus the whole interest of the English tradition as it had never before been presented. They were at once the most fully illustrated and the most lucidly written of any works on architecture.

For the first time, since Ralph wrote on London, the young architects of the 'nineties realised the value of critical analysis. Fergusson's work, the architectural bible of the later Victorians, appeared dull by comparison. It is only fair to say that an architect or a writer does not develop his style *instantly*. On the contrary it changes continually until he achieves a model. Once this model is attained it becomes a constant; it is used time and again, and is never discarded. Thus an architect of genius can be said to be capable of evolving one building and one only which pertains entirely to himself. Around this nucleus he provides subsequent variants. This is the case of the two volumes of the Renaissance in England, a work which simply towers above all the others. I can say this without disparagement of the French books, or of those semi-autobiographical works which came from the same prolific pen.

We may well ask, as architects, what is the real reason for the extraordinary hold Sir Reginald possessed over his fellows? It does not rest on his architecture, it cannot be said to spring entirely from his writings, or from his exquisite sketches. He published many books, and as President directed the affairs of the Royal Institute. He served on the council of the Royal Academy, and was chairman of the council of the British School at Rome. It was not these distinguished services which ensured the estimation in which he was held by all who knew him. He was in no small sense the greatest man of letters in the sphere of modern architecture. Besides this he was various in a multiplicity of ways. If nothing else could be assigned to him his reputation would be assured. But it would have differed from that opinion which is universally held of his outstanding ability. In a word, he showed us the things we cared about, he was the ideal prognosticator, the *arbitrator elegantiarum*, who orders the ceremonial. In the first place he focused attention on the fact that England, in common with other European countries, possessed a unique classical tradition. Secondly, he did the same service for French architecture. Thirdly, he demonstrated the mutability of these two distinctive traditions. Whatever else may be implied to his unswerving loyalty to history, our consciences must accept the power to direct the attention of so many to the value of style. It should not be imagined that this voluntary service to the cause of architecture was accomplished without unstinting labour. Reginald Blomfield was too careful a scholar to be inattentive to minute detail; so that all may be said to read his descriptions with unending pleasure. I remember writing to him some years ago from college to say the comfort I had derived, during some despondent hours, from reading his French books again. His reply was characteristic: "I envy you your opportunities to live in a seventeenth-century college; of all the things I prize, my honorary fellowship of Exeter College, Oxford, delights me most." I formed then the conclusion that he was at heart a collegian and that his mind would always be in his self-appointed mission to provide others with material. As an architect he most assuredly had the genesis of the matter in him from the first. He was endowed with that strange intuition for the laudation of masterpieces. Further, he possessed the skill to balance the career of one master against another, and to portray the idiosyncrasies of periods and styles in succession. But if he allowed himself to become impregnated with the ethics of the

Grand Manner, it was with the sole object of raising the standard of civic art in this country.

In Sir Reginald Blomfield's estimation the great period of English architecture ended with Wren and his school; but he realised that the eighteenth century provided the corollary: and he did not entirely disdain reference to the later architects of the tradition. By far the most striking of his tastes was his veneration for the imaginative genius of Piranesi.

Now the weakness of all architectural erudition is the tendency to grasp the main facets of a subject and to be content to weave a tapestry pattern to suit. Thus what makes Sir Reginald's French books so unique is the portrait study of the periods dealt with. These books are obviously the outcome of a mind which could discriminate and select with acumen. To the student familiar with the designs of Le Pautre or D'Aviler, in the original editions, there lies something more profound in the engravings than is apparent in more recent classical buildings. The old designs evidence system and co-ordination; there is proof of method and logical reasoning. Architects trained in France have the advantage of grounding in the nuances of planning, and the harmony consonant with the expression of elevations. Thus the French architect, classically inclined, knows the syntax of composition and is rarely guilty of those solecisms which Sir Reginald denounced. The price of scholarly achievement in architecture is more than most modern architects care to pay. It implies many frustrations and it calls for a tenacity which does not acknowledge defeat. Sir Reginald is in a category of his own. He inherited the liberty-loving methods of Norman Shaw, which suited his insular experience, and strangely enough in his buildings he contradicted all he had imbibed from study in France. For this reason his buildings belong to the period in which he lived and worked, but they have the merit of being individual, and bear the definite Blomfield touch. The impression to be derived from them is a certain spontaneity. Scale they have as well as light and shade, ornament is introduced to afford contrasts, but urbanity, that abstract quality which is so consistent in old buildings, is not always present.

But the foregoing remarks apply to modern neo-classical buildings, English, French and American, many of which have been evolved during the past half-century. No architect, whatever his genius, can entirely escape the influence of the period to which he rightfully belongs. No matter how the sense of fitness may inspire, true design remains an esoteric branch of art, and as such it can create jealousies.

I have endeavoured to set down, however inadequately, some of the salient facts surrounding one of the outstanding personalities of the architectural profession. There is something about this inspiring career which commands more than ordinary respect: we recognise a scholar whose books will survive out of their period to bring comfort to posterity. We who are left know that we have been deprived of a fund of knowledge, but we realise that our friend and mentor possessed a great heart.

Mr. W. Curtis Green writes:

**SENA DENA LUSTRA CLAUSIT
HESTERNUS NATALIS:
TE SENEM SED ECQUIS AUSIT
DICERE SODALIS?
PERGE MONDUM POSITO,
FELIX MILES, ENSE:
EXEMPLAR PERPETVO
SIS ATHENIENSE.
IN COLENDIS ARTIBUS
DUCEM TE LAUDAMUS
OMNIBUSQUE PARTIBUS
VIRUM CELEBRAMUS.*

* Your birthday of yesterday rounded off 80 years ($16 \times 5 = 80$): but is there anybody in this club who would have the cheek to call you old? Fight on, happy warrior, your sword not yet laid down: be always the pattern of the good Athenian. In the arts we respect you as a leader, and we meet here in your honour as an all-round MAN.

These lines were written by a member of the Athenæum and printed upon the menu card at the dinner given to Sir Reginald Blomfield at that club to celebrate his eightieth birthday. Surrounded and acclaimed by more than one hundred of his friends and admirers, that occasion must have given the old man a great deal of pleasure.

The Editor has asked me to write of him as I knew him, leaving others to speak of his work and his many academic distinctions.

It has been my privilege to enjoy his friendship for over thirty years. Five and thirty years ago I was a reviewer of architectural books for the *Athenæum*, a serious literary journal of the time. I came to know Sir Reginald first through his books, remarkable alike for their scholarship and literary style, for he had the gift of unusually lucid prose, and for his own incisive pen-and-ink illustrations. In this way I became acquainted with his quality before I knew him as a man.

He was President of the Royal Institute of British Architects in the years 1912-14, when I was president of the Architectural Association. We were in Paris together for the architects' conference in June 1914, and I served under him on councils and committees for many years.

Those of us who have seen him at work, who have seen and heard him at play, who have seen the joy of battle light up the eye, and thrust out the imperial chin, will always look back on him as rather more than something of a hero.

The love of hard work, of sportsmanship, of good fellowship, and above all the childlike simplicity and directness of his nature won our hearts. He was of those loved of the gods who never grow old.

Above all he was a stout and glorious fighter for "the mistress art." He was in the forefront of the battle which so nearly saved us from that national calamity, the loss of Waterloo Bridge. At a time of much loose thinking and worse practice, he spent himself reminding architects of the sources from which, in his opinion, our building may by the grace of God become architecture. He believed "it was much easier to find a new way of being bad than to master the old way of being good."

He was of the opinion that the younger men who were doing good work were the product of the academic training initiated by Professor Reilly and Professor Richardson, which is still carried on by the latter, and he deplored the recent tendency to plunge the untrained student into practice.

In his younger days Sir Reginald was an athlete, an ardent all-round sportsman; my contacts with him here were limited to the cricket field, the golf course, and the billiard room. His vitality was amazing. I believe it was after his eightieth birthday that he was standing on a wall clipping a hedge at his home at Rye, when he fell off and broke his arm. Six months later I met him at the club and said, "I thought you were at Rye." He replied, "I had to come up to fetch my tennis things." He was playing billiards within this last year or two, and it charms me to remember that he kept a hassock in his own billiard room, which he could kick when he missed his shot.

Quite recently he was captain of the Rye Golf Club. He fascinated the caddies who followed him round with awed admiration, not so much for his golf, as for his power of expression.

He was a most lovable and ever youthful companion. We mourn his loss, but we think of him, young once more, triumphantly entering "through the gates into the city."

Mr. G. Berkeley Wills [F.] writes:

Looking back to those halcyon days when one was a pupil in Blomfield's office they seem to belong to another world. It was indeed a happy and carefree time in those white-panelled rooms at the head of the solid old Wren staircase at No. 1 New Court, Temple.

The Boer War was just over, and even now I can hear the strains of "Good-bye Dolly Grey" wafted up to us from Essex Court below.

There were four or five of us in a not-too-large pupils' room next to Blomfield's—Neil Smith, ex-captain of Loretto, who, on completion of his articles, forsook architecture, went to Cambridge when nearly 30 and entered the Church; Ronald Jones; Cecil Burns, now a hospital expert; and the giant W. B. Jemmett, 6 ft. 8½ ins. tall, who lost his life trying to save someone from drowning in the south of France.

Blomfield, of course, did all his own ½-in. and ¼-in. scale drawings, and the pupils' job was generally to make tracings for contractors, etc., which were fully coloured. I marvel to this day how they survived more or less intact until the completion of the job. We used to rub up our ink each morning and photo-prints were not known. The telephone was just arriving, and all letters were written by the clerks and copied in a press.

We really got little personal instruction from Blomfield. One picked up what one could about building design, how to run an office and how to deal with clients by observation, questioning the chief assistant and visiting the various jobs whenever we could. Blomfield used to dash into our room, see what we were doing, urge us to attend the Academy schools, or perhaps raise Cain about some mislaid drawing, and depart like a whirlwind to meet a client—and peace would once more descend on the office. Some of us tried to add to our education by attending evening classes at the Polytechnic, but I was the only one to accomplish the R.I.B.A. examination for Associates at that time and to stay on as an assistant for about eighteen months.

They were busy days with a constant stream of large country houses such as Apethorpe, Culverthorpe Hall, Hill Hall, Boldre, Mellerstain, Whittington, Leasam, Chequers, etc., besides heaps of smaller work in various parts of the country, and larger commissions such as Lady Margaret Hall and work in London at Grosvenor Place, Kent House, and The United University Club, The Oxford and Cambridge, and The Carlton.

Later came houses such as Wyphurst, Wretham and Moundsmere, and school and university work. All this, of course, was done before the last war.

Blomfield, though of a somewhat fiery and downright temperament, which unfortunately sometimes lost him clients, was a most delightful man and a thorough sportsman, and to a budding architect was always a great inspiration both in his life and work, his writings and his drawings.

He has had a long and splendid innings and always gave one the impression that he enjoyed every minute of it.

SIR REGINALD BLOMFIELD'S CAREER

Sir Reginald Blomfield, who died at his home in Frognal, Hampstead, on 27 December 1942 was born in 1856, the third son of the Rev. G. J. Blomfield. He was educated at Haileybury, where he was an exhibitor, and at Exeter College, Oxford, where he was a scholar and won a first in Greats. His training as an architect was with his uncle, Sir Arthur Blomfield, and at the Royal Academy Schools. His own practice started in 1884 and in fifty-eight active years he built many works of importance, mostly in London and the south of England, these including a large number of country houses and many public buildings, university and school buildings, and war memorials. A list of Sir Reginald's buildings will be published in the next number of the JOURNAL.

Sir Reginald was outstanding among British architectural scholars and authors. The following are his published books: *The Formal Garden in England* (1892); *A History of Renaissance Architecture in England* (1897); *A Short History of Renaissance Architecture in England* (1900); *Studies in Architecture* (1906); *The Mistress Art* (1908); *A History of French Architecture 1494-1661* (1911); *Architectural Drawing and Draughtsmen* (1912); *A History of French Architecture 1661-1774* (1920); *The Touchstone of Architecture* (1925); *Byways: Leaves from an Architect's Notebook* (1929); *Memoirs of an Architect* (1932); *Modernism* (1934); *Six Architects* (1935); *Sebastian le Prestre de Vauban* (1938); *Life of R. Norman Shaw* (1940). Sir Reginald was also author of many contributions to the R.I.B.A. JOURNAL; these included an obituary of Sir Thomas Graham Jackson (vol. 32, 1924); W. R. Lethaby: an impression and a tribute (vol. 39, 1932); on Architectural Education (vol. 12, 1905); Pierre Lescot and Jean Goujon (vol. 18, 1910).

In addition to his university honours recorded above, Sir Reginald was an Hon. Fellow of Exeter College and Litt.D. of Liverpool University. He was elected A.R.A. in 1905 and R.A. in 1914; his knighthood was conferred on him in 1919. He was Hon. Member of the American Academy of Arts and Letters, Officier de l'Instruction publique and Hon. Corr. Member of the S.A.D.G. and Hon. Corr. Member of the Society of Architects of the Argentine. Hon. Member of

the Royal Academy of Belgium, Hon. Member of the National Academy of Design of America, Chevalier of the Legion of Honour and Officer of the Orders of the Crown and Leopold I and Leopold II of Belgium.

In the R.I.B.A., after a long and varied service on committees and the Council, he became President in 1912-1914, and at the time of his death was the oldest in appointment of the surviving R.I.B.A. Presidents. He received the Royal Gold Medal in 1913. He was an original member of the Royal Fine Art Commission, a member of the Board of Ancient Monuments and of the Advisory Council of the Victoria and Albert Museum. He was a Principal Architect of the Imperial War Graves Commission for which he designed the "Sword of Sacrifice" Memorial for British war cemeteries.

WILLIAM SYDNEY PURCHON, M.A. [F.]

It is with deep regret that we have to record the death of W. S. Purchon which occurred very suddenly on 9 December 1942, a few minutes after he had spoken at a public conference of the Town and Country Planning Association at the City Hall, Cardiff. He had seemed to be in his usual health that day and his contribution to the afternoon's discussion on post-war planning and building struck a characteristically fine note that was warmly appreciated by those who heard it. Since its inception in 1920, our friend had been head of the Welsh School of Architecture and Civic Design at the Technical College, Cardiff, and he devoted himself wholeheartedly to the arduous work of building up the school in these 22 years from insignificance to the position that it now holds as one of the best in the country. Although he had opportunities to engage in practice, this never appealed to him and he gave full time to the work of the school. He was tireless in his efforts to increase its prestige and value, and having first received the intermediate recognition to the R.I.B.A., within a few years the full recognition of its five-year course for the final of the Institute was achieved. Almost from the outset he succeeded in obtaining the active co-operation of the South Wales Institute of Architects and of its members, who shared his pride in the development of the school. Purchon's enthusiasm and devotion to the cause of architectural education soon secured for him the valuable assistance of local practitioners as honorary lecturers at the school; he was always generous in appreciation of their services, in enabling students to be kept in close touch with current work and professional practice by means of these contacts. He also took a leading part in the negotiations, often difficult and protracted, for the adoption of the school as a department of the University of Wales. It was his aim that those students who so desired should be enabled to qualify for academic degrees, and his efforts in due time met with a cordial response from the university authorities, resulting in the establishment of the Faculty of Architecture and of the B.Arch. degree course shortly before the outbreak of war. The war years and their many additional burdens had their effect on him, though he would be the last to complain on that score, and he had looked forward to retirement from active work in about a year's time, so that he could devote himself to literary and other pursuits—but it was not to be.

W. S. Purchon was born at Hull in 1879 and was articled to the old firm of Brodrick & Smith in that city. Later he went to London and continued his studies at the Royal Academy Schools, serving in subsequent years as an assistant to Mr. Gwyther, before obtaining an architectural appointment in the Admiralty Works Department. In 1907 he went to Sheffield as lecturer-in-charge of the department of architecture at the university, remaining there until he came to Cardiff in 1920. During the last war he was architect to Messrs. Firths, of Sheffield, and in that capacity designed and supervised the erection of canteens, offices and research laboratories connected with war industries.

He became an Associate of the R.I.B.A. in 1909 and a Fellow in 1934. The University of Sheffield awarded him the degree of M.A. For many years he was a member of the Board of Architectural Education and served as chairman on some of its committees. He took a very active part in connection with the South Wales Institute of Architects, as a member of its council; was chairman and later honorary secretary of its Central (Cardiff) Branch for nearly 20 years.

In 1935 to 1937 the South Wales Institute elected him president, with a seat on the R.I.B.A. Council for that period.

Purchon was a great believer in the architect's contribution to the life of the community in which he finds himself, participating in a variety of ways in extra-mural activities. There were lectures to give at public gatherings, talks to secondary schools and similar engagements; one of the last of these was at a mining town in Glamorgan to give an evening's address on the "Living in Cities" Exhibition, then on tour. Since its foundation in 1935, Purchon had been the energetic hon. secretary of the Cardiff Civic Society and did very useful work for the city in that way. He was also associated with the Council for the Preservation of Rural Wales and an active member of its East Glam. Committee. As a resident at Rhiwbina Garden Village, he became a member of the committee of management of the housing society controlling it, and took his full share in the many local pursuits, including recreation—cricket, tennis and, in later years, bowls. Our deepest sympathy is extended to Mrs. Purchon, to his two daughters and to his son, Lieut. R. D. Purchon who has been a prisoner of war in Germany since 1940.

We, who had the privilege of his friendship, will always remember his sterling qualities of steadfastness and high sense of duty in all that he undertook; his good humour and ability to get on with his fellows. He had outstanding gifts as a teacher, which were used to the fullest extent at his school and beyond that in the community outside, so that Purchon was essentially "the good citizen." This memoir can, perhaps, be most fittingly concluded by quoting the simple words used in his last address, when referring to his hopes for post-war housing and reconstruction: "Great architecture is one of the things that are enduring, one of the things that matter, and it may be found in small buildings as well as large ones. We see reflected in past architecture the standards of various civilisations; I hope we shall be able to show that our civilisation is not mean and sordid, but rather that it is great and noble. It is difficult to talk about spiritual values, but at least one can say that there should be that in our buildings that lifts up our hearts."

T. ALWYN LLOYD [F.]

JAMES ARCHIBALD MORRIS, R.S.A. [F.], F.R.S. Edinburgh

When Mr. Morris died at Ayr in November, architects lost a distinguished member of their profession. His unflinching courtesy in all his contacts with the public and with his fellow architects together with an irresistible enthusiasm in everything he regarded as worth while, summed up his charming character.

It is interesting to note that both Mr. Morris and Mr. John Keppie, R.S.A., were both old Ayr Academy boys, and that Sir G. Washington Browne and Mr. Morris both died in their 86th year.

The ruling passion of his life was his native town—Ayr. It easily came first among his varied interests. He came prominently before the public when he restored the Auld Brig of Ayr and also with his work for the preservation of Crossraguel Abbey. He published brochures on both these subjects; also on the Auld Toon of Ayr, Alloway, etc.

His interests were wide. He was a member of the Royal Scottish Academy, the Royal Commission on Ancient Monuments in Scotland, the Society of Antiquaries in Scotland and the London Art Workers' Guild.

In addition to his preservation work he had an extensive practice—showing a flair for traditional Scottish domestic architecture. His third interest—craftsmanship—found expression in addition to his delight in good stonework in his membership of the Art Workers' Guild. He published a little book on *Ayrshire White Needlework*.

He was a contemporary of a distinguished coterie of Scottish architects—Rowand Anderson, John Burnet, Washington Browne, Hippolyte Blanc and John Kinross.

These were big men to all of us in the days of our architectural adolescence.

J. W.

JAMES GILLESPIE [L.]

By the passing of Mr. James Gillespie [L.] on 10 August last after a long illness, the architectural profession, and more particularly our own Association in Edinburgh, has lost one of its most enthusiastic and helpful members, and an attractive personality.

Many of us, when our thoughts go back to the years immediately preceding and following the amalgamation of the old Architectural Society and the Edinburgh Architectural Association in 1900, must feel that a link with the past has gone.

James Gillespie was born on 2 December 1879 and received his education at a merchant company school and at George Heriot's Hospital School in Edinburgh, and began his architectural training in 1896 in the office of the late Mr. Thomas P. Marwick [A.].

While attending the School of Applied Art he was awarded first a scholarship and afterwards a bursary, and went on a sketching tour, making measured drawings of old buildings in Scotland and England. Returning to Edinburgh, he entered the office of Messrs. Sydney Mitchell & Wilson as assistant, where he had special opportunity of gaining experience in works of considerable magnitude and of varied character. Later he was successful in winning the Banister Fletcher Bursary awarded by the London Architectural Association and again came to England where he made further studies of old work, both ecclesiastical and secular, in the Oxford colleges and at some of the well-known cathedral towns and other places. He was chief assistant with Messrs. Rowand Anderson & Paul between the years 1905 and 1916, and thereafter took up an appointment with H.M. Office of Works, where he rendered valuable service both in the Ancient Monuments and New Works departments until incapacitated by illness.

Those of our number who were his contemporaries at the beginning of the present century, when the United Associations took up their abode in the rooms at 117 George Street, will easily recall many occasions on which this delightful personality made a gathering interesting, whether a lecture or a Friday evening when the Discussion Club meetings alternated with evenings for whist. Any lecture or discussion was always enlivened by his spirited and outspoken criticism, but always in good humour and full of helpful suggestion. Some of his contemporaries of that time are still with us in Edinburgh, but a number have gone to other lands, and among the latter may be mentioned Ramsay Traquair, I. Stuart Syme, of York, and W. M. Page, New Zealand, also the late George Whittet, who was Architect to the Government of India, and the late Bailey S. Murphy, author of *English and Scottish Wrought Iron Work*, whom he accompanied for part of the time when on tour preparing the drawings for the book. It may be of interest to state that James Gillespie appears among the photographic illustrations in the publication.

James Gillespie was a delightful companion on a sketching holiday and easily stirred up enthusiasm among his companions. He was extremely interested in old work, and it was very fitting that he should have been entrusted by the late Sir Rowand Anderson with the editorship of the publication entitled *Details of Scottish Domestic Architecture*. The services he rendered in connection with that work are highly valuable.

James Gillespie was an excellent draughtsman, his work possessing vigour and slickness. For many years he held a teaching appointment in the architecture section of the Edinburgh College of Art, where his enthusiasm was a real inspiration to many of the students who came in contact with him.

JAMES A. ARNOT [F.]

JAMES S. BENNET [A.]

W. E. ELLERY ANDERSON [F.]

We regret to record the death of Mr. W. E. Ellery Anderson [F.], who died on 15 December 1942. Mr. Anderson, who was born in 1883, was trained as an architect in the office of J. N. Comper—his own practice was largely in Gloucestershire and the West of England. He was consultant architect to Hereford Cathedral and his work was chiefly ecclesiastical. Among his buildings are the following: Holy Innocents' Church, Kidderminster; Coney Hill Church, Gloucester; Nagland Church, Pembrokehire; Little Thurrock Church, Essex; Primrose Hill Church, Lydney, Glos. He also carried out many church additions, restorations and furnishings.

Mr. Anderson was latterly in partnership with Mr. E. A. Roiser [L.], who succeeds to the practice.

BOOK NOTES

The Design of Modern Interiors, by James Ford and Katherine Morrow Ford. Architectural Book Publishing Co., New York. 1942. \$5.

This, another book presented to the R.I.B.A. by the American Institute of Architects, is a good illustrated index to the best American domestic architecture in recent years. The general layout is similar to that of several books on small house design, such as the *Studio Year Book* published in Britain; this is as good as the best. The photographs are all clear and well chosen, the plans, however, of which it would have been useful to have more, are not always clear or large enough to tell the architect all he wants to know, and many lack north points. The lively character and wide range of manners developed by advanced American architects is most impressive: there is an easy and competent handling of the most mature characteristics of modernism not by one or two well-starred performers, but by dozens of architects whose names have not yet reached the English headlines.

The book starts with an essay on modern design in war and transition and the basis of home architecture—conceived in terms of the upper income levels—and then successively illustrates spatial relationships of rooms, the various special apartments of a house, and details such as fireplaces, folding walls and built-in equipment, and finally furniture.

Civilian Defense: Protective Construction. Division of State and local co-operation office for emergency management Structures series. Bul. I. U.S. Govt., Washington. 1941. 8vo. 36 pp.+folded sheets struct. details.

"To present the general background for intelligent consideration of protective construction," prepared under direction of Chief of Engineers, U.S. Army, with suggestions Nat. Tech. Civil Protection Cte. Includes Notes on Aerial Attack. pp. 1-12. Measures of defense . . . , pp. 15-31. Bibliography.

Venetian Blinds. A standard textbook for the furnishing and blind-making trades. Thomas French & Sons, Ltd., Manchester. 1941. 4to. 296 pp.

This is a trade manual of unusual completeness which starts with a description of the historical development of venetian blinds and illustrates every detail of construction and use to-day. A valuable guide for designers and architects.

REMINDERS

JOURNAL INDEX AND BINDING

Volume 49 of the 3rd Series of the R.I.B.A. Journal was completed with the publication of the October issue. The Index is being published separately and will be sent free without further request to all who received the Index last year. Those who want the Index and who did not receive copies inserted in their December Journals should notify the Editor.

It will be possible to provide bound volumes of the R.I.B.A. Journals as in previous years. The styles are as follows: Bound in paper sides and with strong linen back; cost 3s. 6d., post free. Bound in full buckram boards, gilt lettering. It has not been possible yet to obtain a price for these or for the provision of separate binding cases, but the prices are unlikely to be substantially, if at all, increased on last year, when fully-bound volumes cost 7s., and binding cases 4s. 6d.

SUNLIGHT PENETRATION DIAGRAMS

Copies can be obtained of the photo-prints of the two *Sunlight Penetration Diagrams* which were included in Mr. P. V. Burnett's article on the *Admission and Exclusion of Sunlight*, published in the July JOURNAL. These two diagrams provide an easy and direct means of finding the hours of the day during which the sun can enter any window and the depth of penetration within the room.

The prints can be obtained from the Library at the cost of 2 shillings each (4 shillings the two) post free.

ORDNANCE MAP POOL

Members are reminded that the R.I.B.A. library has formed an Ordnance Map "pool." Many architects have maps (25-in. and 6-in.) purchased in connection with particular jobs which are no longer wanted in the office; these can be transferred to the R.I.B.A. on terms which allow the donor to borrow any maps which he himself has given. The existence of the pool will mean that a far larger selection of 6-in. and 25-in. maps than any architect could ever hope to keep in his own office will be permanently accessible to R.I.B.A. members. Members with maps to give are asked to send them to the R.I.B.A. librarian.

MEMBERS SERVING WITH THE FORCES
THIRTY-FIRST LIST

KILLED

BROCKLESBY, P. W. [S.], Sub-Lieut.
R.N.V.R.
ELLIOTT, J. H. [S.], Lieut. R.N.V.R.
HARRISON, GEORGE [S.], Lieut. R.E.
KAUFFMANN, EDWARD [S.], 2nd Lieut. R.A.
WEAR, E. F. [S.], L.A.C. R.A.F.

MISSING

BUCKLEY, J. C. [S.], Flying Officer R.A.F.
DAVIEL, R. F. [S.], Lieut. 10th Royal
Hussars.
SCARD, H. E. A. [A.], Pilot Officer R.A.F.
V.R.

PRISONERS OF WAR

BROWN, D. M. [A.], Lieut.
HOLDEN, G. F. [S.], L/Sgt. R.E.
INGLEFIELD, G. S. [A.], Capt. Sherwood
Foresters.
JEATER, W. D. [A.], Lieut.-Col.

KINTON, R. K. [L.], Gnr. R. A.
THOMPSON, K. J. [S.], Spr. R.E.

DECORATIONS

MOULD, J. S. [A.], Lieut. R.A.N.V.R.
Awarded the George Cross following the
award, a few months previously, of the
George Medal.

UNITS AND RANKS OF SERVING
MEMBERS

ABRAHAM, JOHN G. [A.], Major R.A.
ALEXANDER, LESLIE W. M. [A.], 2nd Lieut.
Pioneer Corps.
ALLEN, EDGAR [A.], 2nd Lieut. R.E.
ARCHARD, A. HODSDON [L.], Staff Capt.
R.E.
ATKINSON, G. A. [S.], Pilot Officer R.A.F.
BADDILEY, F. O. [L.], Squadron Leader
R.A.F.V.R.

BAIN, FINLAY, M.C. [L.], Lieut. R.E.
BANNERMAN, D. G. [A.], 2nd Lieut. R.E.
BARKER, J. H. [A.], Lieut. R.E.
BEROLD, P. [A.], S/Sgt. Directorate of
Works.
BEST, H. S. T. [L.], Pte. R.A.O.C.
BETHAM, R. M. [S.], Sub-Lieut. R.N.V.R.
BETTS, D. W. [A.], Capt. R.E.
BLEASE, LESLIE [A.], Cadet R.E.
BOMPAS, C. H. M. [A.], Officer Cadet
Kenya Regiment.
BONELLA, G. R. [S.], A.C.2 R.A.F.
BRAMLEY-TAYLOR, P. [A.], E.D. L/Cpl.
R.E.
BRANDRETH, G. A. W. [S.], Flying Officer
R.A.F.
BRAY, GEO. H. [A.], Lieut. R.E.
BROMILOW, F. E. [A.], Lieut. R.E.
BROWN, A. O. [S.], L/Bdr. R.A.
BROWN, H. J. [A.], 2nd Lieut. R.E.

BROWN, R. GORDON [A.], Capt. Queen's Royal Regt.
 BUCHANAN, J. W. [A.], F/Lieut. R.A.F.
 BUTTERS, J. C. [S.], A.C.1 R.A.F.
 CADELL, G. L. [A.], Lieut. R.E.
 CAMPBELL, A. B. [A.], Lieut. R.E.
 CARR, DAVID [A.], Capt. R.E.
 CARR, F. H. [A.], 2nd Lieut. R.E.
 CIREGNA, A. P. [A.], Lieut. R.E.
 CLARK, H. R. [S.], S/Sgt. R.E.
 CLARK, J. N. [A.], Lieut. R.E.
 COATES, W. S. [S.], 2nd Lieut. R.E.
 COOMBS, R. W. [S.], L/Cpl. R.E.
 COOPER, C. H. [A.], 2nd Lieut. R.E.
 CORKILL, H. W. [A.], Lieut. R.A.
 CROOKES, R. [A.], E.D. L/Cpl. R.E.
 CUZENS, G. J. [S.], Lieut. R.E.
 DALE, G. W. [A.], 2nd Lieut. R.E.
 DAVIES, T. S. [A.], Lieut. R.E.
 DAVIS, R. C. [A.], Lieut. R.A.
 DAVY, GEOFFREY [A.], Lieut. R.E.
 DE SEGRAIS, J. J. [A.], 2nd Lieut. R.E.
 DOE, D. B. [S.], Lieut. R.E.
 DOOTSON, WILL [L.], Spr. R.E.
 DRAKE, W. H. [S.], Lieut. R.A.
 EVANS, EDWIN J. [L.], L/Cpl. R.E.
 FARDELL, G. C. [A.], Major R.E.
 FIELD, B. P. [S.], L/Cpl. R.A.S.C.
 FISHER, JOHN [S.], Lieut. R.A.
 FRANKLIN, G. H. [S.], Spr. R.E.
 FRY, N. L. [S.], Spr. R.E.
 GALLETLY, JAMES [A.], Major R.E.
 GARDHAM, EDGAR [A.], Capt. R.E.
 GARROD, A. R. [A.], S/Sgt. R.E.
 GAYTON, J. D. [S.], L.A.C. R.A.F.
 GIBSON, W. M., M.C. [L.], Wing Cdr. R.A.F.
 GINGELL, C. [A.], Spr. R.E.
 GOALEN, G. T. [A.], Lieut. R.A.
 GODDARD, A. G. [S.], 2nd Lieut. R.E.
 GRAHAM, KEVIN [A.], L/Cpl. R.E.
 GRAY, J. I. S. [S.], Lieut. R.E.
 GREENWOOD, J. W. [A.], Major R.E.
 GRUBBE, D. C. [A.], Cadet R.A.C.
 HALL, G. T. [A.], 2nd Lieut. R.E. Parachute.
 HALSTEAD, J. G. [A.], L/Cpl. Liaison Regt.
 HAMMOND, J. E. [L.], Lieut. R.E.

HAMMOND, L. H. [A.], L.A.C. R.A.F.
 HARKESS, W. [F.], Staff Capt. R.E.
 HARRISON, M. C. [A.], Pilot Officer R.A.F.
 HATT, A. H. [S.], Spr. R.E.
 HENLY, R. D. [S.], Spr. R.E.
 HEWLING, MICHAEL [S.], Spr. R.E.
 HOGG, JOHN S. [A.], 2nd Lieut. R.E.
 HOLLEN, G. F. [S.], L/Sgt. R.E.
 HURLEY, LOUIS F. [A.], Lieut. R.E.
 HUSAIN, S. M. [S.], Bdr. R.A.
 HUTCHISON, R. [A.], Cadet R.E.
 JAMES, E. E. [A.], Lieut. R.E.
 JEFFCOCK, IAN [L.], Capt. R.A.S.C.
 JOHNSON, W. J. [A.], Major R.E.
 JOHNS, W. E. F. [A.], 2nd Lieut. R.E.
 JOHNSON, G. A. [S.], 2nd Lieut. R.A.
 JONES, A. M. [A.], 2nd Lieut. R.E.
 JURY, A. G. [A.], 2nd Lieut. R.E.
 KEELEY, J. M. [S.], A.C.2 R.A.F.
 KENDREW, G. F. [A.], Lieut. R.E.
 KEYTE, J. R. [A.], Capt. R.E.
 LAMBERT, H. G. [L.], Capt. R.E.
 LAWSON, P. D. [A.], Flying Officer R.A.F.
 V.R.
 LOCK, S. C. [A.], 2nd Lieut. R.E.
 LOMAS, C. A. [S.], 2nd Lieut. R.E.
 LONGBOTTOM, LIONEL [S.], 2nd Lieut. R.E.
 LOWTHER, A. W. G. [A.], Capt. R.E.
 MCINTYRE, EDWARD M. [A.], L/Sgt. R.E.
 MAKINS, T. K. [S.], Lieut. R.E.
 MANLY, G. C. [L.], 2nd Lieut. R.E.
 MARSHALL, A. T. [A.], Capt. R.E.
 MARTIN, W. A. [S.], Sgt. R.E.
 MASON, E. C. [A.], Flying Officer R.A.F.
 V.R.
 MATHEWS, E. D. JEFFERISS [A.], Major R.E.
 MAY, E. W. [L.], Lieut. R.E.
 MILLS, W. J. N. [S.], Spr. R.E.
 MITCHELL, NORMAN B. [S.], 2nd Lieut. R.E.
 NISBET, ARTHUR G. [A.], Capt. R.A.
 PARK, J. W. B. [S.], Radio Officer Merchant Navy.
 PAUL, R. C. N. [S.], 2nd Lieut. R.C.S.
 PEADON, A. R. [A.], Lieut. R.E.
 PREW, W. S. A. [L.], Lieut. R.E.
 PRICE, ERIC J. [S.], Lieut. R.A.
 PRICE, J. C. B. [A.], Lieut. R.A.
 RADFORD, J. [S.], Cpl. R.E.
 RENTON, ANDREW [A.], A/Sgt. R.A.F.

REYNOLDS, D. A. R. [S.], L/Cpl. R.E.
 ROBERTS, B. J. [S.], Spr. R.E.
 ROBINSON, H. R. [L.], Lieut. R.E.
 ROSE, C. G. [L.], Lieut. R.E.
 ROWE, G. A. [S.], Pilot Officer R.A.F.
 SARTAIN, S. PHILIP [A.], Major R.E.
 SCHOFIELD, F. B. [S.], Spr. R.E.
 SEARLES, D. F. [A.], 2nd Lieut. R.E.
 SEATON, W. G. [A.], Capt. R.E.
 SHERIDAN, J. G. R. [A.], 2nd Lieut. R.E.
 SLOAN, T. F. [S.], S/Sgt. R.E.
 SMART, G. D. [A.], Major R.E.
 SMEED, C. W. J. [A.], Capt. R.E.
 SMITH, COLIN E. [S.], O/S. R.N.
 SMITH, E. W. [S.], L/Cpl. R.E.
 SMITH, LESLIE T. J. [A.], 2nd Lieut. R.E.
 SMITH, ROY GEORGE [S.], 2nd Lieut. R.E.
 STOWER, F. [A.], Capt. R.E.
 SYME, R. W. [A.], Sgt. A.T.R., New Zealand.
 TAIT, A. A. [A.], Lieut. Directorate of Works.
 TASKER, E. C. [F.], Lieut. Pioneer Corps.
 TAYLOR, PERCY [A.], Lieut. R.E.
 THOMSON, STEWART L. [F.], Squadron Leader R.A.F.V.R.
 THURSTON, RONALD [S.], O/Cadet R.E.
 TINDALL, KENNETH [S.], Spr. R.E.
 TURNBULL, ROBERT G. H. [S.], Capt. R.E.
 VAUGHAN, F. H. [S.], Lieut. R.A.
 WALKER, P. R. [A.], Capt. R.E.
 WALL, JOHN N. [A.], Lieut. R.E.
 WARD, B. V. [S.], 2nd Lieut. R.E.
 WATSON, R. PAXTON [F.], Lieut. R.N.V.R.
 WESLEY, H. WELLESLEY [A.], Lieut. R.E.
 WHISTON, P. [A.], 2nd Lieut. R.E.
 WIDDAKER, T. J. [A.], O/Cadet R.E.
 WILLIAMS, F. L. [A.], Sgt. R.A.F.V.R.
 WILLIAMS, B. R. [S.], L/Cpl. R.E.
 WILLIAMSON, W. H. [S.], Capt. R.E.
 WOOD, GEORGE [A.], 2nd Lieut. R.E.
 WOOD, ROLAND T. D. [A.], Colonel, Royal Northumberland Fusiliers.
 WOORE, PETER [A.], Bdr. R.A.
 YARBURGH-BATESON, THE HON. R. A. DE [A.], F/Sgt. R.A.F.V.R.
INVALIDED OUT OF THE ARMY
 CHANDLER, G. R. [S.], Pte. Army Dental Corps.

THE R.I.B.A. INTERMEDIATE EXAMINATION, NOVEMBER 1942

The R.I.B.A. Intermediate Examination was held in London, Manchester, Leeds, Newcastle and Belfast from 13 to 19 November 1942.

Of the 89 candidates examined, 42 passed and 47 were relegated. The successful candidates are as follows:—

Allen, (Miss) Frances E.	Kaye, E. Basil.
Bance, R. E. Keith.	Lacey, William D.
Bell, R. Robinson.	Maddox, H. Victor.
Betts, Terence A.	Mills, Wilfred E.
Bickerdike, John B.	Moody, Alan R.
Blake, Dennis J.	Parnes, (Mrs.) Helen.
Broadhurst, Frederick H.	Parr, (Miss) Barbara M.
Capon, John G.	Phillips, Charles J.
Dempster, Thomas A. B.	Pooley, Derek H.
Eggleston, Roy.	Price, Arthur G.
Emmerson, George T.	Ralph, Stanley.
Farrar, George T.	Roberts, James A.
Farthing, Leslie W. (subject to completion of Testimonies of Study).	Robson, Denis.
Flett, George.	Rosner, Rolf.
Harrison, (Miss) Mary R.	Stiles, Peter H. F.
Hastings, Barry C. C.	Stoneman, Gordon E. (subject to completion of Testimonies of Study).
Hawthorne, Anthony H.	Sutton, William H.
Heath, David N.	Trevallion, Bernard A. W.

Waterhouse, John.
 Watkins, Michael V. H.
 Watkinson, Peter A.

Worthington, Clifford.
 Wren, Derek A.
 Wyatt, Selwyn V.

Membership Lists

ELECTION: MAY 1943

An election of candidates for membership will take place in May 1943. The names and addresses of the overseas candidates, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary R.I.B.A. not later than Monday, 26 April 1943.

The names following the applicant's address are those of his proposers.

AS FELLOWS (2)

COATES: UDOLPHUS AYLMEY [A. 1933], Provincial Town Planner to Government, Punjab, 4 Mozang Road, Lahore, India; Gazetted Officers' Estate, Lahore. B. Brentford, C. G. Blomfield and Major J. R. Anderson.

DOCTOR: BHICAJI EDULJI [A. 1934], "Dhannur," Sir Phirozshah Mehta Road, Fort, Bombay, India; "Ava Chambers," Dhobi Talao, Bombay. B. S. J. Aga, D. W. Ditchburn and S. S. Reuben.

ELECTION: FEBRUARY 1943

An election of candidates for membership will take place in February 1943. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in

accordance with the Charter and Byelaws are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary R.I.B.A. not later than Wednesday, 10 February 1943.

The names following the applicant's address are those of his proposers.

AS FELLOWS (6)

BOWDEN : GORDON EVERARD [A. 1931], 1 Waterloo Road, Chester. T. Wallis, H. M. Robertson and A. F. B. Anderson.

HENRY : MAJOR GEORGE AUSTYN [A. 1934], 5 St. Marks Place, The Mall, Armagh, N. Ireland. R. H. Gibson, T. R. Eagar and J. H. Stevenson.

HOWARD : WILLIAM FREDERICK [A. 1934], c/o Messrs. Whytock & Wallace, 21 Alva Street, Edinburgh, 2; c/o 14 Ridge Crest, Ridgeway, Enfield, Middx. Dr. H. V. Lanchester, T. A. Lodge and L. G. Pearson.

ROBERTS : HUGH DUCKWORTH [A. 1935], The Bell House, Leatherhead; 54 Bedford Square, W.C.1; 33 High Street, Highworth, Wilts. Guy Morgan, H. M. Robertson and J. M. Easton.

YORKE : FRANCIS REGINALD STEVENS [A. 1930], Lambeth Bridge House, S.E.1; Wootton, Woodstock, Oxon. Sir James West, C. Barman and F. Gibberd.

And the following Licentiate who is qualified under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925.

ELLIS : WILLIAM, J.P., Union Bank Buildings, St. Helens, Lancs; "Wyncroft," Eccleston Park, Prescott, Lancs. J. E. Bladon, J. E. Marshall and H. Thearle.

AS ASSOCIATES (8)

The name of a school, or schools, after a candidate's name indicates the passing of a recognised course.

DEVANEY : JOHN JOSEPH GERALD, B.Arch. [University College, Dublin], "Brooklyn," 22 Eaton Square, Terenure, Dublin, Eire. J. J. Robinson, M. D. Robertson and V. Kelly.

FOX : JOHN BERNARD, B.Arch. (N.U.I.) [University College, Dublin], Mullagh, Kells, Co. Meath, Ireland. M. D. Robertson, F. G. Hicks and J. J. Robinson.

GILLING : MALCOLM GLYNN, Dip.Arch. (L'pool) [University of Liverpool], c/o The Midland Bank, Ltd., Upton, Birkenhead, Cheshire. Prof. L. B. Budden, E. R. F. Cole and J. E. Marshall.

HOUNSELL : MISS JEAN BURWOOD [Final], 40 Wentworth Road, Leicester. G. A. Cope, A. F. Bryan and G. Nott.

INGLIS : IAIN WALKER, Dip.Arch. (Edinburgh) [Edinburgh College of Art], 3 Winton Terrace, Edinburgh, 10. L. Grahame-Thomson, W. I. Thomson and F. C. Mears.

NORTHCROFT : MISS ANNA HOLMES [University College, Auckland, New Zealand], c/o Bank of New Zealand, 1 Queen Victoria Street, E.C.4. Applying for nomination by the Council under the provisions of Byelaw 3 (d).

RUSHTON : ROY FREDERIC [The Polytechnic, Regent Street, London], 103 Guibal Road, Lee, S.E.12. J. Addison, J. K. Hicks and E. C. Scherrer.

WAINWRIGHT : KEITH [The Technical College, Cardiff], 23 Malefant Street, Cardiff. The late W. S. Purchon, J. Williamson and L. R. Gower.

AS LICENTIATES (33)

BALDWIN : JOHN STANLEY, Architect and Surveyor's Department, Messrs. Courage & Co., Ltd., Horselydown, S.E.1; Randall House, Shorne, Gravesend. F. M. Kirby, G. E. Burgess and J. G. Bennett.

BARNES : WILLIAM HENRY, Breconshire County Council, Brecon; "Lynwood," Brecon, South Wales. H. C. W. Strickland, C. A. C. Greene and A. C. H. Stillman.

BROUGH : ROBERT WILLIAM, 19 Welbeck Avenue, Hove, 3, Sussex. K. E. Black, J. L. Denman and C. H. Murray.

BURN : SIDNEY, Engineering Division, Messrs. Thomas Hedley & Co., Ltd., City Road, Newcastle-on-Tyne, 1; 6 Beaumont Terrace, Jarrow, Co. Durham. Applying for nomination by the Council under the provisions of Byelaw 3 (d).

CROOK : WILLIAM, 26 Church Street, Blaydon-on-Tyne; 85 Nuns Moor Road, Fenham, Newcastle-on-Tyne. R. N. Mackellar, Lt.-Col. A. K. Tasker and R. Mauchlen.

DAVIES : HYWEL SCOTT, County Architect's Department, Cheshire County Council, The Castle, Chester; Norton, Albert Drive, Deganwy, N. Wales. S. C. Foulkes, E. M. Parkes and applying for nomination by the Council under the provisions of Byelaw 3 (d).

DICKINSON : LESLIE, 10 Booth Street, Bradford; Bodowen, Bilton Lane, Harrogate. Col. R. B. Armistead and applying for nomination by the Council under the provisions of Byelaw 3 (d).

DICKINSON : WILLIAM, 10 Booth Street, Bradford; Bodowen, Bilton Lane, Harrogate. Col. R. B. Armistead and applying for nomination by the Council under the provisions of Byelaw 3 (d).

EASTWOOD : GEORGE, Imperial Chambers, 2 Grimshaw Street, Burnley, Lancs; 504 Brunshaw Road, Worsthorne, Nr. Burnley. Saml. Taylor and applying for nomination by the Council under the provisions of Byelaw 3 (d).

GILL : FRANK, Ministry of Works and Planning, Cambridge; 14 Greens Road, Cambridge. Applying for nomination by the Council under the provisions of Byelaw 3 (d).

HEATON : FRANK HALLIWELL, Surveyor to the City of Salford Education Committee, Education Office, Chapel Street, Salford, 3; 19 Upper Dicconson Street, Wigan, Lancs. Applying for nomination by the Council under the provisions of Byelaw 3 (d).

HOLE : WILFRED EDGAR, Air Ministry, Bush House, W.C.2; "Dunster," Birch Grove, Cold Knap, Barry, S. Wales. P. E. Thomas, the late W. S. Purchon and Harry Teather.

HUNTER : JAMES, 1 Mayfield Gardens, Aberdeen. G. A. Mitchell, H. St. J. Harrison and T. S. Sutherland.

KING : HAROLD FRANK, M.O.W.P., Cambridge; 71 Thornton Road, Girton, Cambridge. J. G. Allen, L. S. Stanley and L. H. Harrington.

LARTER : CLAUDE EUSTACE, Messrs. Larter & Larter, 16 High Street, Abingdon, Berks. Applying for nomination by the Council under the provisions of Byelaw 3 (d).

LAWRENCE : WALTER WILLIAM, The County Hall, Westminster Bridge, S.E.1; 9 Douglas Avenue, Harold Wood, Essex. R. Wilson, C. Kennard and G. W. Home.

LEWIS : RONALD THOMAS, Royal Doulton Potteries, Nile Street, Burslem; "Arley," Oxford Road, Basford, Newcastle, Staffs. A. R. Scrivener, E. T. Watkin and J. B. Adams.

MCCULLOCH : DUNCAN, c/o Sam Bunton, Esq., 235 Bath Street, Glasgow, C.2; 14 Bolivar Terrace, Glasgow, S.2. J. A. Coia, John Wilson and W. J. Smith.

MESTON : FREDERICK WILLIAM, M.C., 30 Clewer Hill Road, Windsor, Berks; Manor Cottage, Clewer Green, Windsor, Berks. T. H. Hughes, J. M. Easton and J. Addison.

OVERTON : SIDNEY NORMAN, L.C.C., The County Hall, Westminster Bridge Road, S.E.1; Bridge End, Parsonage Road, Bournemouth. W. J. Mountain, A. G. S. Bailey and L. S. Youngman.

POOLE : CLARENCE ARTHUR, Borough Architect's Department, Barking Corporation; 86 Clinton Crescent, Hainault, Ilford, Essex. H. W. Allardyce, H. H. Dawson and applying for nomination by the Council under the provisions of Byelaw 3 (d).

POTTS : ALEXANDER ROBERT BALLIOL, Architect's Department, Town Hall, Southport; 56 Hampton Road, Southport. P. H. Lawson, F. A. Roberts and E. M. Parkes.

RAMAGE : HERBERT, The L.C.C., The County Hall, Westminster, S.E.1; "Five Pines," Longdon Wood, Keston Park, Keston, Kent. A. G. Henderson and the President and Secretary of the Glasgow Institute of Architects under the provisions of Byelaw 3 (d).

RANDALL : WILLIAM EDWARD RENWELL, 23 Railway Street, Chatham; 30 Chancellor House, Tunbridge Wells. S. H. Loweth, Cecil Burns and C. H. Strange.

RUSBY : ALLAN, c/o Messrs. C. F. L. Horsfall & Son, Lord Street Chambers, Halifax; 45 Lower Crow Nest Drive, Lightcliffe, Halifax. C. Sunderland, B. R. Gribbon and W. Illingworth.

TAYLOR : LESLIE LAMB, 42 Westgate Road, Newcastle-upon-Tyne; "West Acres," Wylam-on-Tyne, Northumberland. S. Ash, R. N. Mackellar and S. H. Lawson.

TEMPLE : COLONEL FREDERICK CHARLES, C.I.E., V.D., Northern Regional Headquarters, Eskdale Terrace, Newcastle-on-Tyne; 1 West Avenue, Gosforth, Newcastle-on-Tyne. Dr. H. V. Lanchester, L. K. Hett and R. N. Mackellar.

TIDY : EDWARD ALBERT, 20 Riverview Gardens, Barnes, S.W.13. Dr. H. V. Lanchester, T. A. Lodge and M. R. Hoffer.

TILBURY : JOSEPH FREDERICK, M.O.W.P., Cambridge; 12 King's Hedges Road, Cambridge. A. S. Belcham and applying for nomination by the Council under the provisions of Byelaw 3 (d).

WEBBER : RICHARD ALAN, c/o Sam Bunton, Esq., Town Planning Dept., Janetta Street, Clydebank; 22 Williamwood Park, Glasgow, S.4. J. A. Coia, A. G. Henderson and W. J. Smith.

WHEELER : EDWARD, Regional Office, Newcastle-upon-Tyne; 104 Rye Hill, Newcastle-upon-Tyne, 4. J. E. Shaw, F. M. Dryden and S. H. Lawson.

WILLIAMSON : SYDNEY, Education (Architect's) Dept., County Hall, Wakefield; 16 Carr Manor View, Chapel Allerton, Leeds, 7. R. R. Kitching, Arthur Harrison and W. E. Haslock.

YOUNG : HORACE JOHN, Architectural Section, Borough Surveyor's Office, Municipal Buildings, Swinburne Street, Gateshead-on-Tyne, Co. Durham; 40 Dryden Road South, Low Fell, Gateshead-on-Tyne. W. Tweedy, R. N. Mackellar and H. L. Hicks.

ELECTION: DECEMBER 1942

The following candidates for membership were elected in December 1942:—

AS FELLOWS (4)

FAIRWEATHER: GEORGE [A. 1932].
HEYSHAM: TERENCE ERNEST [A. 1921].
And the following Licentiates who are qualified under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925:—
BUTTRICK: WALTER HAMMOND, F.S.I., Scunthorpe.
WHITE: HERBERT JOHN, Southampton.

AS ASSOCIATES (18)

BALDWIN: JOHN RAYMOND, B.A. (Hons. Arch.), Chesterfield.
BIRD: MISS JACQUELINE MARY ROWAN, Cardiff.
BOAGEY: MISS DOREEN, Leicester.
BURNET: JAMES GILLESPIE, Sydney.
COLLIER: JOHN MASEFIELD, Redditch.
DANNATT: JAMES TREVOR.
GANI: ABDUL QUADIR ABDUL, Bombay.
GRIFFITHS-BOWEN: LEONARD, Cammeray, New South Wales.
HAUGHEY: THOMAS FITZROY, B.Arch., Hamilton, New Zealand.
HORTON: EDMUND NIXON, Newcastle-upon-Tyne.
JOHNSON: SIDNEY ARTHUR ERNEST.
MCKINLAY: ROBERT, Paisley.
MAYER: WILLIAM EDGAR, Preston.
RICHARDS: MISS HILDA GWYNDOLYN, Nuneaton.
RUMSEY: MISS MARGARET.
RYMILLS: WILFRED GEORGE.
STONE: REGINALD LESLIE, Birmingham.
TAVENER: MISS BETTY MARY.

AS LICENTIATES (49)

ASHWORTH: ALLAN HARGREAVES, Accrington.
BAILEY: SIDNEY GERALD, Bridgwater.
BAXTER: ALBERT ERNEST, Willenhall.
BAYLEY: ARCHIE, Walsall.
BROWN: ALBERT ERIC, Nottingham.
CHAPPELL: LIEUT. LAURENCE ALFRED HERBERT, R.E.
CLAY: JOHN, Nottingham.
COUPE: ROBERT, Oldham.
CROCKETT: FRANCIS ROBERT DAVIS, Stafford.
DALE: BERNARD HENRY, Southampton.
DOBBIE: JAMES, Edinburgh.
DOUGLAS: SHOLTO, Kenilworth.
DROMGOOLE: ERIC COLIN WULSTAN BUCHANAN, Worcester.
DYER: HERBERT, Burnham-on-Sea.
EARP: EDWIN HARRY, Stratford-on-Avon.
FEARN: JOHN EDMUND.
FORD: JOHN WRIGHT, Edinburgh.
GIBBS: HAROLD REUBEN.
GLEDHILL: JOHN NEWELL, Manchester.
HANCOCK: ALLAN.
HASSAN: SAMUEL LEONARD, Leicester.
HENLEY: HARRY WILLIAM, Bristol.
HODGE: DENIS CHAPMAN.
HOLMAN: JOHN.
HUTCHINGS: STANLEY, Stafford.
HUTTON: SAMUEL, Ilkley.
JENKINS: ILTYD CHARLES, B.Sc., Farnborough.
JOHNSON: SEYMOUR KELVIN.
JOLLIFFE: CYRIL ALFRED, Portsmouth.
MESSITER: WILFRED BASIL, Pontypridd.
MIDGLEY: HORACE BLACKBROUGH, Morecambe.
MOSS: WILLIAM CYRIL, Birmingham.
NEWTON: NORMAN, Langley.
PARSONS: GILBERT, Willenhall.
PEARSON: GEORGE VYNER, Birmingham.
PYE: ALEXANDER, Edinburgh.
ROBINSON: THOMAS GENTRY, Tyldesley.
RODGERS: SPENCER CARLTON, P.A.S.I., Manchester.
ROSSER: JOSEPH, Cardiff.
SCOTT: LESTER RICHARD.
SYKES: ARNOLD, Halifax.
THOMAS: LEWELLYN JOHN, Port Talbot.
VICKERY: KENNETH PERCY.
VIPOND: JOSEPH, Stockport.
WALLER: ROBERT ERIC, Nottingham.
WARD: CHARLES EDWARD OWEN.
WARD: THOMAS LEWIS, Birmingham.
WELLS: STANLEY.
WILLIAMS: CYRIL BURNETT, Bath.

Notices

ANNUAL SUBSCRIPTIONS

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1943.

The amounts are as follows:—

Fellows	£5 5 0
Associates	£3 3 0
Licentiates	£3 3 0
Students	£1 1 0
Subscribers	£1 1 0

NOTE.—By a resolution of the Council dated 20 July 1931 the subscriptions of R.I.B.A. members in the transoceanic Dominions who are also members of Allied Societies in those Dominions are reduced to the following amounts as from 1 January 1932:—

Fellows	£3 3 0
Associates	£2 2 0
Licentiates	£2 2 0

Members who are already registered under the Architects' Registration Act 1931 are reminded that the annual renewal fee of 10s. became due on 1 January 1943, and should be forwarded DIRECT to the Registrar, The Architects' Registration Council, 68 Portland Place, W.1

COMPOSITION OF SUBSCRIPTIONS FOR LIFE MEMBERSHIP

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. (28 guineas) on being admitted as a Fellow.

In the case of members in the transoceanic Dominions who are members of Allied Societies in those Dominions, the following basis will operate:—

For a Fellow by a payment of £52 10s. (50 guineas).

For an Associate or Licentiate by a payment of £31 10s. (30 guineas), with a further payment of £21 (20 guineas) on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute, with a minimum composition of £6 6s. in the case of Fellows and £4 4s. in the case of Associates and Licentiates.

CESSATION OF MEMBERSHIP

Under the provisions of Byelaw 21 the following have ceased to be members of the R.I.B.A.:—

As Associates

Michael Anthony Harland. Colin Ross McLean.
John Gould King. Llewellyn Edwin Williams.

As Licentiate

Khanderao Pandurang Thakur.

SIXTY YEARS AN ASSOCIATE

We regret to record the death of Mr. Percy Green [A.], who was elected to the Associateship in 1881.

MEMBERS' COLUMN

URGENT. Member wishes to purchase copy of Unwin's *Town Planning Practice*.—Reply Box 1412, c/o Secretary R.I.B.A.

MR. GERALD SHENSTONE [F.] has moved his office from 79 High Street, Barnet, back to 34 Bloomsbury Way, W.C.1, and all correspondence should be sent to that address.

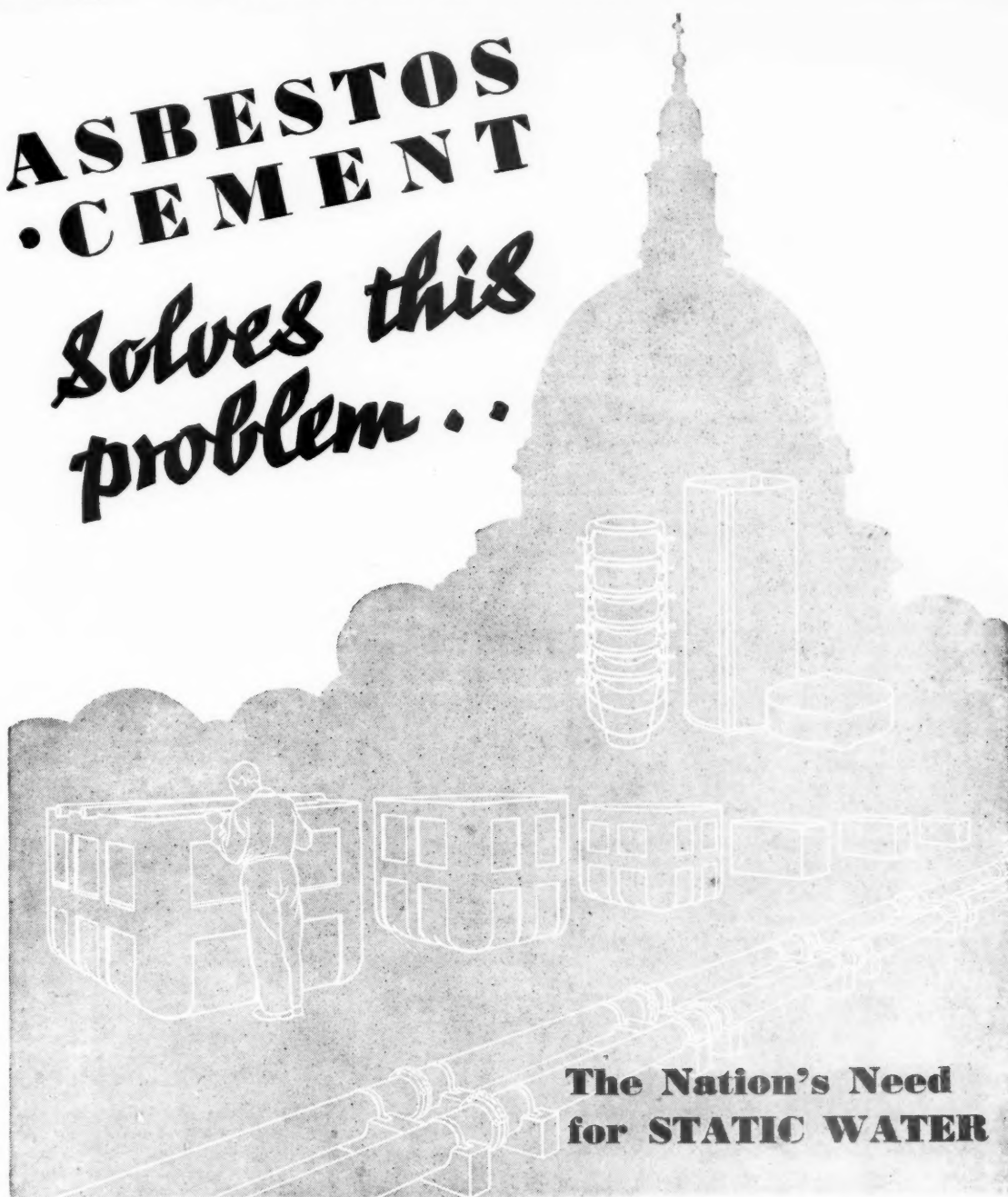
MR. RICHARD SHEPPARD [A.] and Miss Jean Shufflebotham [A.] have removed their office from 79 High Street, Barnet, to 34 Bloomsbury Way, W.C.1.

MISS MARGARET M. FOX, who was elected an Associate in September 1942, obtained her Diploma in Architecture at the Leeds School of Architecture with *Distinction*. This fact was not noted in the JOURNAL at the time of her election.

MR. A. P. LAY [F.] has been appointed as Architect to the Governors of Queen Anne's Bounty following the retirement of Mr. Martin Skinner [F.] on 31 December 1942.

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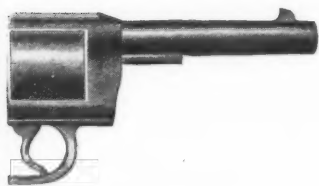


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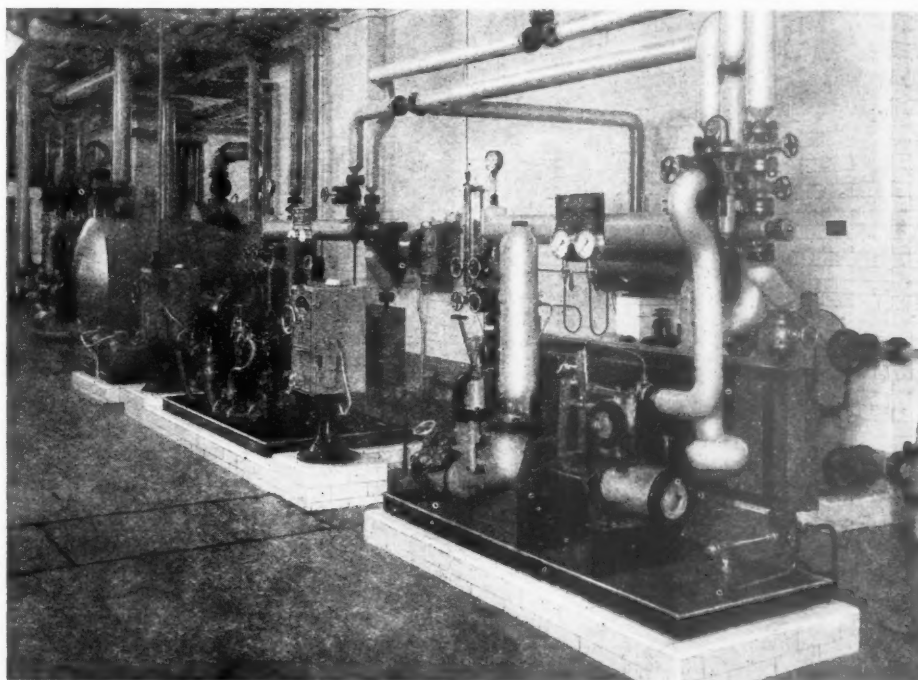


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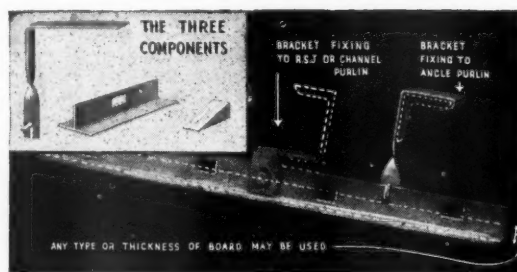
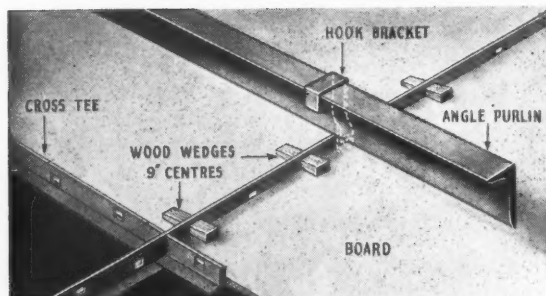
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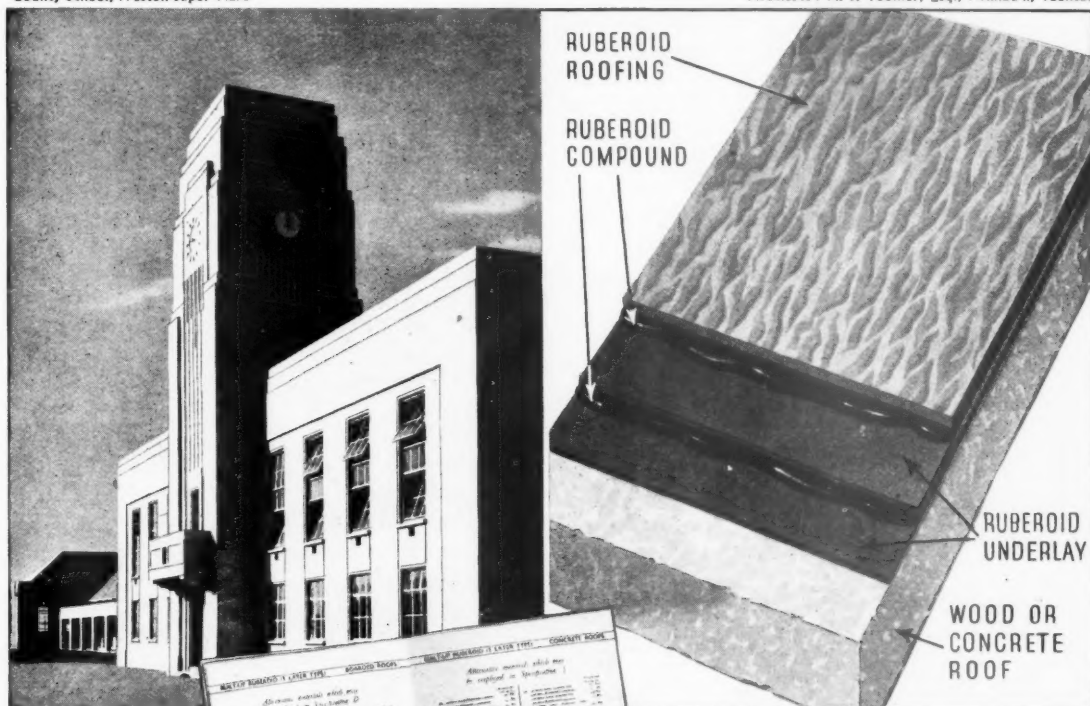
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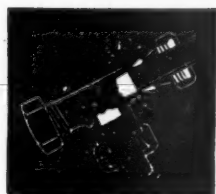
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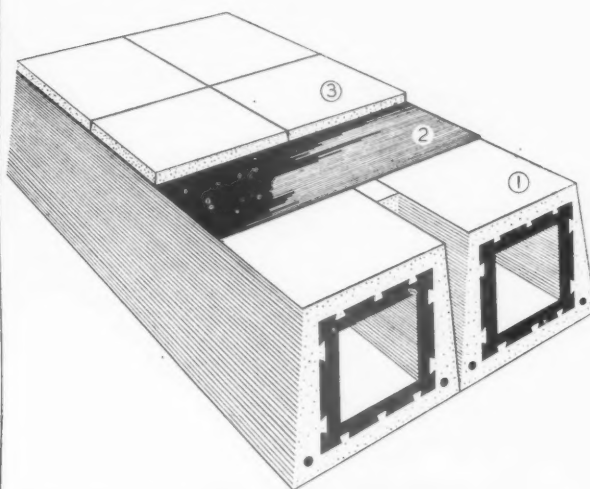
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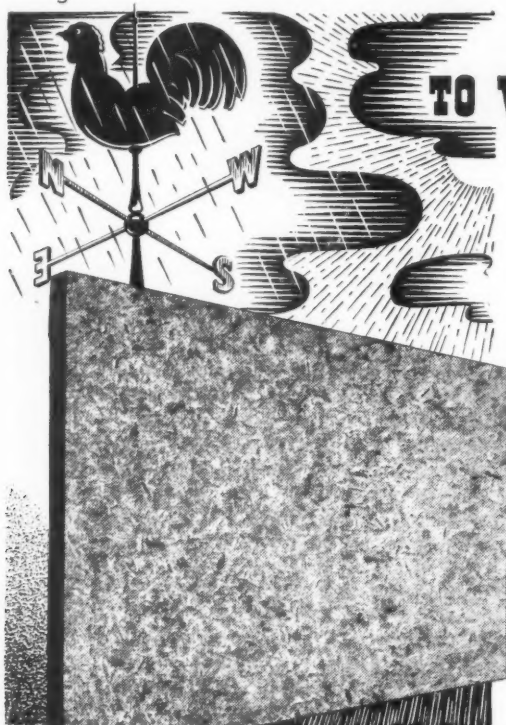
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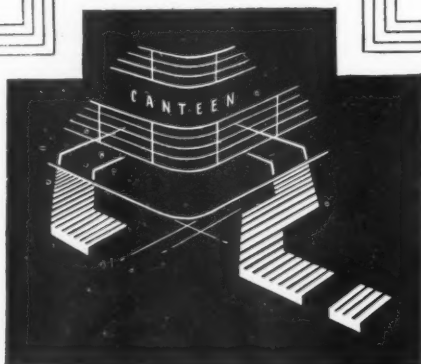
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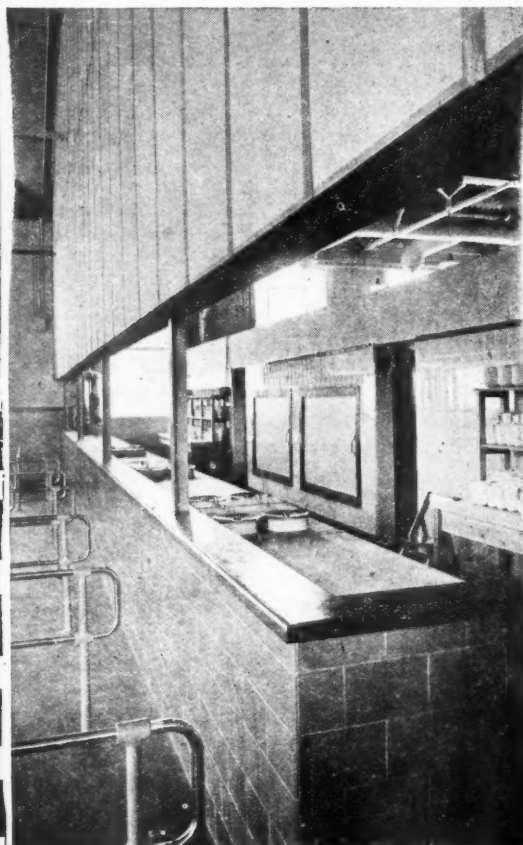
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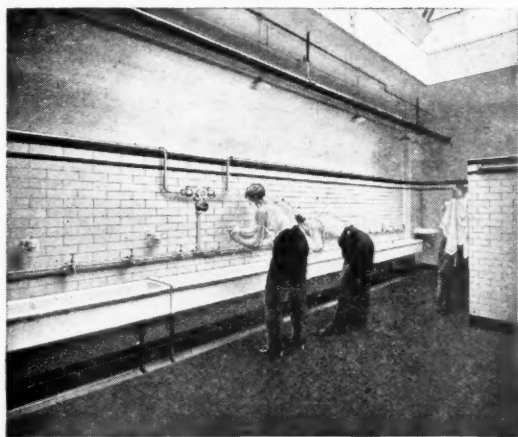
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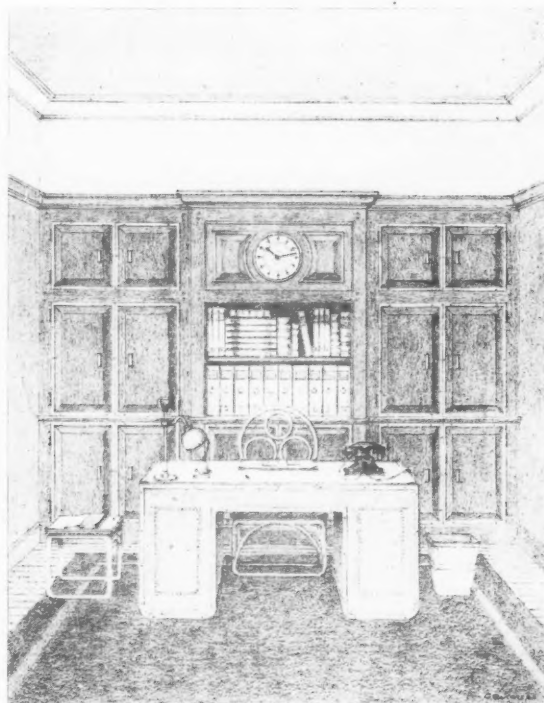
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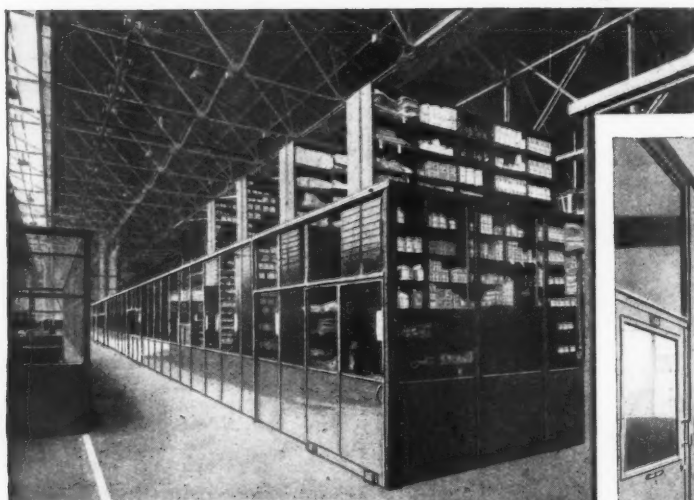
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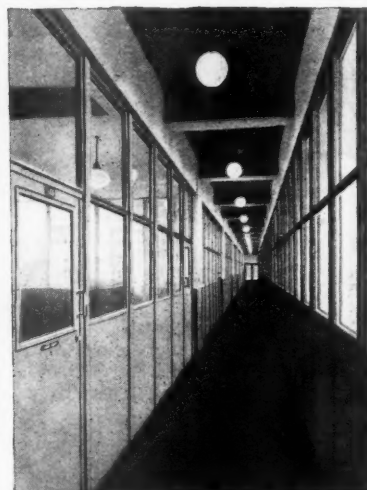
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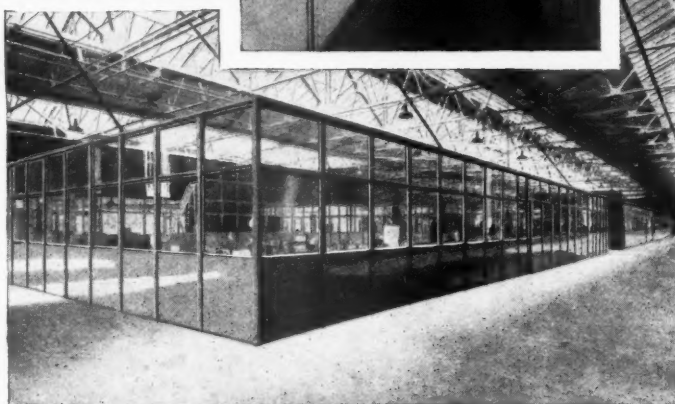


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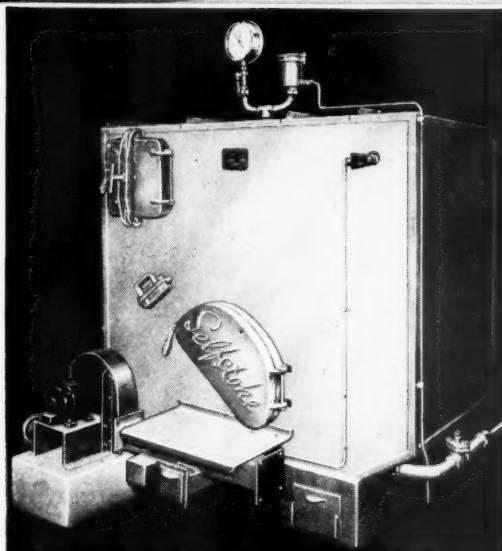
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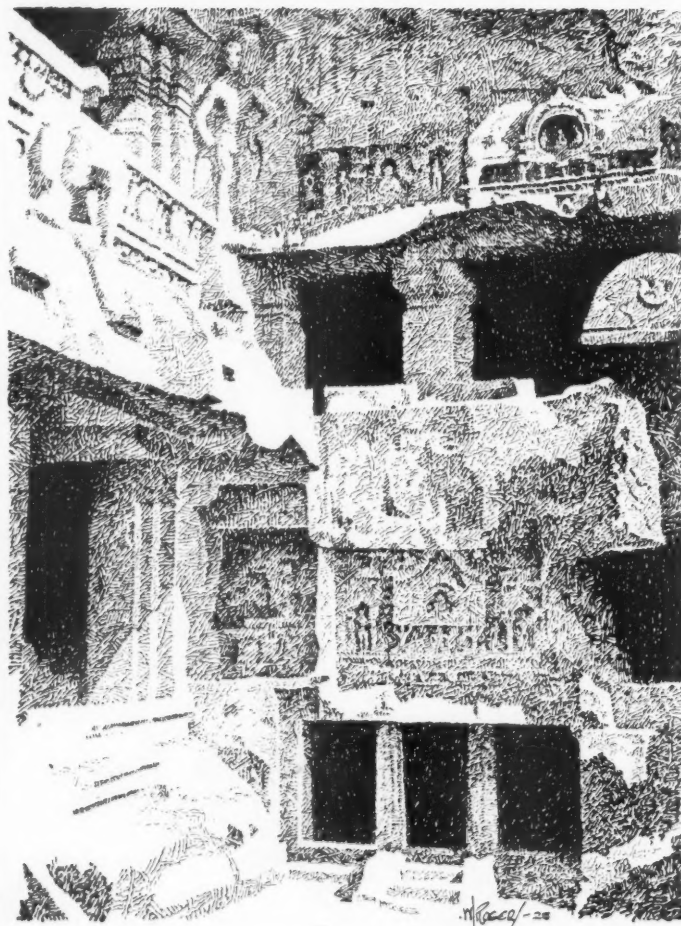
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